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Young Franklin was persuaded to turn the stone till he blistered his hands, while the admirer sharpened an axe he carried with him. This done, the man with “an axe to grind” sent the boy off with an oath.

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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 22, 1927.

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THE "MADONNA" OF ANCIENT EGYPT: A STATUETTE OF ISIS, ONE OF THE GUARDIAN GODDESSES OF THE CANOPIC SHRINE, FROM THE STORE CHAMBER OPENED IN TUTANKHAMEN'S TOMB.

The Store Chamber in the Tomb of Tutankhamen, which was sealed by Mr. Howard Carter when he explored the Sepulchre, has been reopened and thoroughly investigated. This has awakened anew public interest in that great treasure-house of ancient Egyptian art. This charming statuette of Isis is one of the four guardian goddesses

of the Canopic shrine (see page 120). It is here given in front view, instead of facing the shrine, to show the beauty of its workmanship. Other objects in the Store Chamber are illustrated on the succeeding five pages. The tomb was reopened to the public on January 1, to remain open until work is resumed on March 15.

PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)

## THE STORE CHAMBER EXPLORED IN TUTANKHAMEN'S TOMB: TREASURES OF THE INMOST RECESS.

THE treasures in the Inmost Recess or Store Chamber of the Tomb of Tutankhamen have proved to be of the greatest interest both from an archaeological and art point of view. Not to mention the beautiful Canopic shrine with its four gracious little protective goddesses, the guardian figure of Anubis upon his pylon and palanquin, the golden-headed Meh-Urit

magnificent bow-case for the future chase, ornamented with hunting scenes. There were also objects emblematic of brewing and the trituration of the divine food, and a quantity of model boats and sacred barques to render the deceased monarch independent of the favours of the "celestial ferry-men" and to enable him to follow Ra, the great

Sun-god, in his triumphal journey across the heavens and through the dark caverns of the underworld. Some of the boats, fully equipped with cabins, sails, and rigging, symbolise the funeral pilgrimage to the West. There was also a magnificent mock burial

fourteen feet square, is actually excavated under the bed of the valley, beyond the slope of the foot-hill; hence the thickness of bed rock above it is not so great as that over the other parts of the tomb under the foot-hill. Thus the contents of this room have suffered far more from the damp caused by periodical rains during past ages.

The objects themselves appeared at first to be practically perfect, but it was soon discovered that they were in a perilous condition. Nearly all the woodwork had cracked and shrunk, and in many cases the overlying gesso-gilt surfaces have parted from it; various fabrics were also much deteriorated; the threads of the necklaces of the pendent jewellery have perished—in fact, they were often in a condition which necessitated the immediate application *in situ* of various preservatives. As a result, in that confined space and heat, the fumes from the different chemicals



HOLDING THE FLACELLUM AND ROYAL STAFF OF BRONZE COVERED WITH GOLD: A WOODEN GESSO-GILT STATUETTE OF THE YOUNG KING TUTANKHAMEN, DRAPED IN LINEN, FOUND IN THE STORE CHAMBER.

Some thirty statuettes of Tutankhamen, including that shown here, were found inside the black chests in the Store Chamber recently opened in his tomb. The eyes of this statuette are inlaid with glass calcite and obsidian. The staff and flaccellum (illustrated on page 122) are of bronze covered with gold.

Cow, there was stored in treasure boxes, for use in the after life, a large quantity of the King's personal jewellery, as well as that of the deity. The actual boxes or caskets they were in are of fine marqueterie work in ivory, ebony, and plain wood. The King's own fan, his palettes and writing materials, and a number of other important objects, all pertaining to the funeral cult and the cult of Anubis, have been discovered. Among them, in numerous black shrine-like chests, were statuettes of the divine Ennead of the Nether-world, figurines representing the King in different attitudes and in the performance of holy pursuits, and curious emblems or standards of the provinces.

In other kinds of boxes there were cenotaphs and Shawabti figures (servants of the dead); and disposed about the chamber were two hunting chariots and a

of Osiris, the revered god of the Nether-world, who was once King upon this earth, suffered the pangs of death, rose again, and became King of the dead.

Although the *déblaiement* of this recess has not been complicated by all sorts of mechanical contrivances necessary for lifting heavy weights, such as was the case during the investigation of the burial chamber—the objects in the recess being of a much lighter nature—the question of preservation has been an even greater problem. This unfortunate condition has been due to the fact that the chamber, about



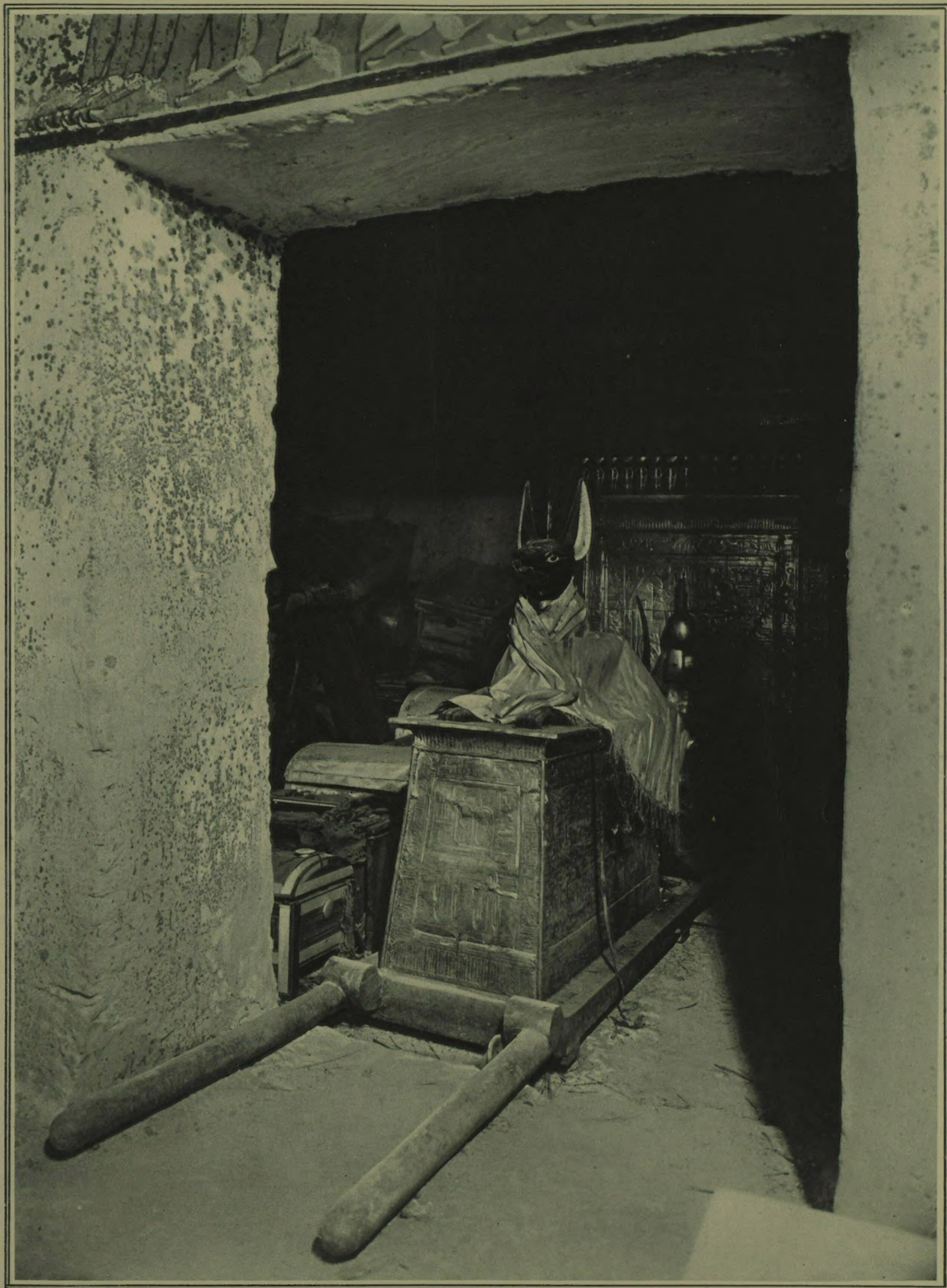
WITH THE DRAPERY REMOVED: ANOTHER VIEW OF THE SAME STATUETTE AS SHOWN IN THE ADJOINING PHOTOGRAPH—SHOWING THE UNDER-GARMENT, AND SANDALS OF GILDED BRONZE.

Photographs by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

employed caused the air to become at times saturated with noxious vapours, which greatly added to the discomfort of the workers. Mr. Howard Carter was assisted by Messrs. Burton, Lucas, and Henri Landauer. On January 1 of this year the tomb was opened to the public until March 15, when the work will be resumed.

# ON GUARD IN TUTANKHAMEN'S TOMB: THE JACKAL GOD.

PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



AS A BLACK JACKAL, DRAPED WITH A FRINGED SHAWL, ON HIS PYLON AND PALANQUIN: THE GOD ANUBIS, GUARDING THE INMOST RECESS OF TUTANKHAMEN'S TOMB.

We illustrate here one of the most striking objects in the Store Chamber recently investigated in the Tomb of Tutankhamen. Anubis is the vigilant deity who, in the religion of ancient Egypt, watches over the dead, and takes upon himself the form of a black jackal. In that shape he appears in this remarkable statue, draped in a fringed shawl, and crouching on the top of a richly decorated pylon forming a kind of palanquin. Thus he was found,

after an undisturbed vigil of three thousand years, still on guard. Within the pylon were strange symbols connected with the cult of Anubis. In the chamber were stored funerary objects of every kind, some of a sacred character, with treasure-chests containing much of Tutankhamen's personal jewellery, as well as that of the god. In the background of the photograph is seen the Canopic shrine, which is illustrated on the following page.

# "OF INDESCRIBABLE BEAUTY": THE GODDESS-GUARDED CANOPIC SHRINE.

PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



CONTAINING THE CANOPIC JARS HOLDING THE KING'S VISCERA: THE GOLDEN SHRINE SURMOUNTED BY SOLAR COBRAS, AND GUARDED BY STATUETTES OF TUTELARY GODDESSES—ISIS, NEPHTHYS, NEITH, AND SELKIT—IN THE STORE CHAMBER OF TUTANKHAMEN'S TOMB.

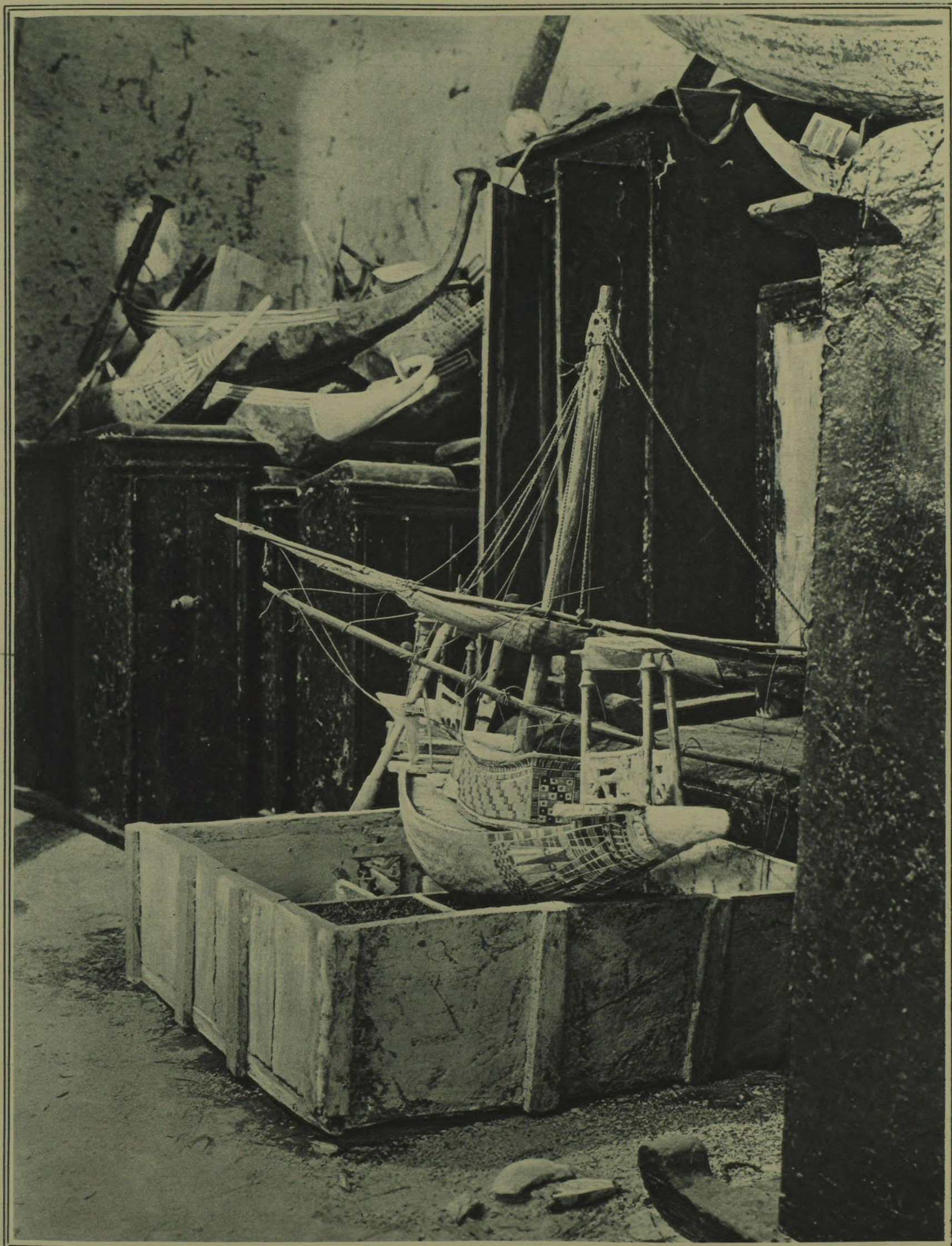
Of all the treasures discovered in the Inmost Recess, or Store Chamber, leading out of the sepulchre in the Tomb of Tutankhamen, the most wonderful is the great gesso-gilt Canopic shrine, within which are the jars containing the viscera of the King. It is guarded on its four sides by beautiful statuettes of the

tutelary goddesses Isis, Nephthys, Neith, and Selkit, and above are rows of glittering solar cobras. In a description of the Store Chamber and its contents we read: "At the end stands an elaborate and magnificently carved and gilded shrine of indescribable beauty. It is surmounted by tiers of *uraei* (royal serpents)

[Continued opposite.]

## FOR TUTANKHAMEN'S DEATH VOYAGE: A MODEL SHIP IN HIS TOMB.

PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



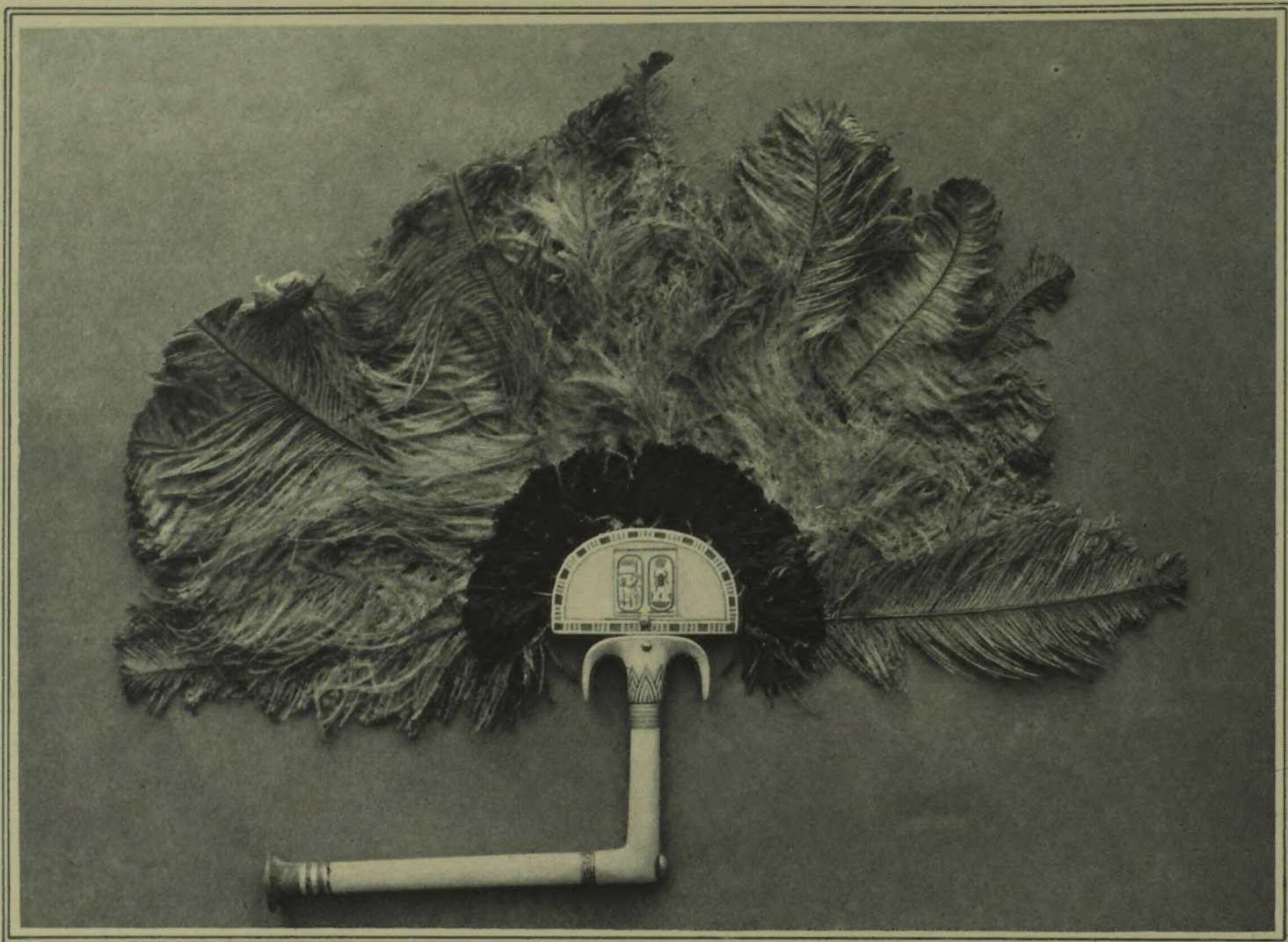
COMPLETE WITH FURLED SAILS, RIGGING, AND CABINS: ONE OF MANY MODEL SHIPS IN THE STORE CHAMBER OF TUTANKHAMEN'S TOMB, SYMBOLICAL OF THE KING'S FUNERAL PILGRIMAGE ACROSS THE WATERS TO THE HOLY MOUNTAIN OF THE WEST.

*Continued.*  
and its sides are protected by open-armed goddesses of the finest workmanship. This shrine is the receptacle for the four Canopic jars." The right-hand illustration shows one of the many model ships found in the chamber, complete with its rigging, furled sails, and cabins, and symbolical of the King's funeral pilgrimage

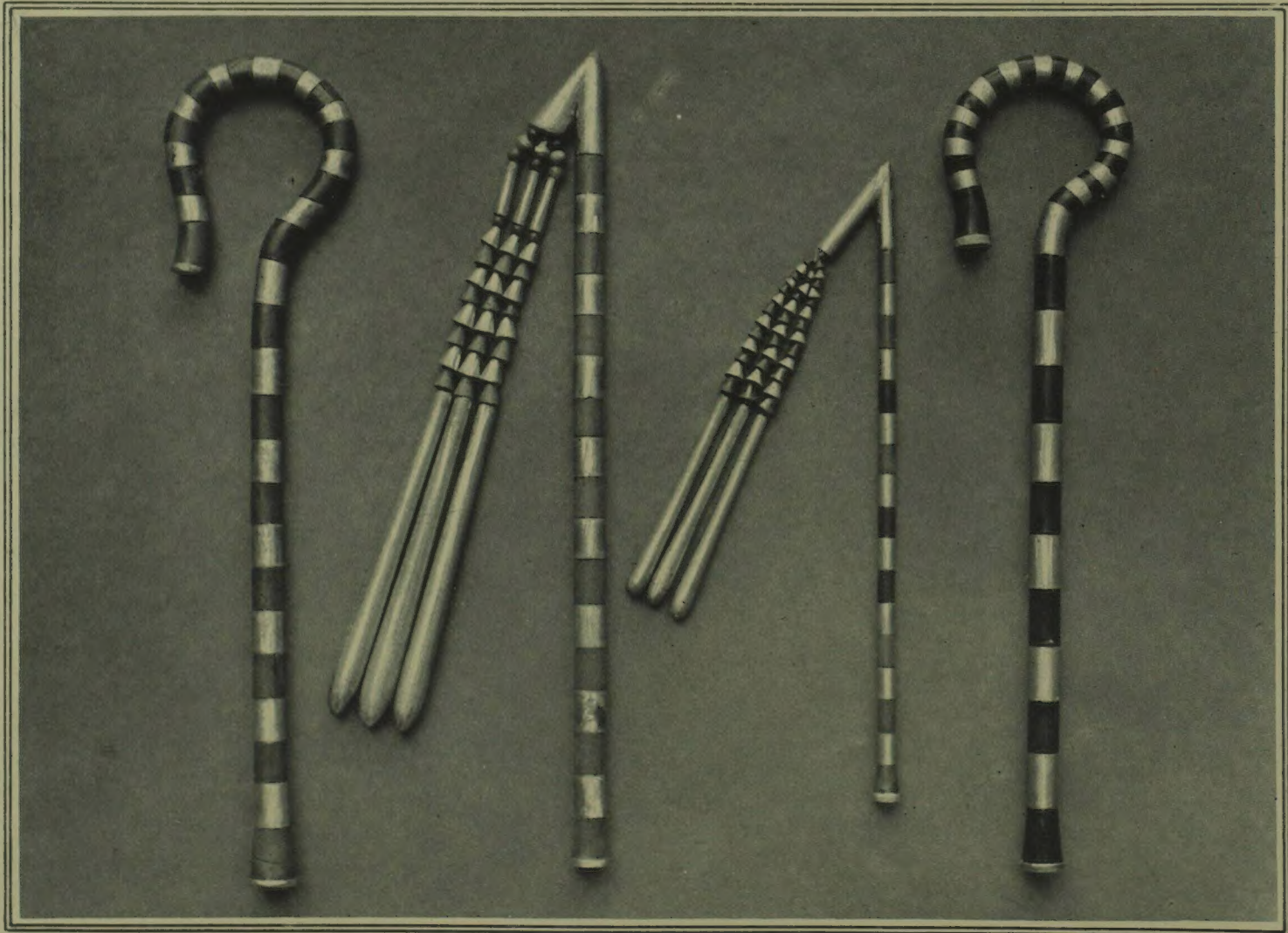
across the waters to the holy mountain of the west. Stacked upon the black chests at the back are model solar barques of the sun god. The black chests contain statuettes of the divine Ennead (or group of nine deities) of the nether-world, and others of the King engaged in religious pursuits.

# AN OSTRICH-FAN 3000 YEARS OLD; AND TUTANKHAMEN'S INSIGNIA.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



WITH THE  
ORIGINAL OSTRICH  
FEATHERS  
COLLECTED BY  
THE SPORTING  
YOUNG KING IN  
HIS HUNTING  
EXPEDITIONS  
SOME 3200 YEARS  
AGO:  
TUTANKHAMEN'S  
IVORY-HANDLED  
FAN, RECENTLY  
FOUND IN THE  
STORE CHAMBER  
OF HIS TOMB.



MADE OF GOLD,  
ENCUSTED WITH  
DARK-BLUE  
AND BLACK  
GLASS,  
AND BEARING  
THE KING'S  
NAMES EMBOSSED  
ON THEIR  
GOLD ENDS:  
THE ROYAL  
CROZIER-  
SCEPTRES AND  
FLAGELLA;  
THE SMALLER  
ONE USED BY  
TUTANKHAMEN  
AS A BOY.

Among the most interesting discoveries in the Store Chamber, or Inmost Recess, of Tutankhamen's Tomb, is the unique fan shown in the upper illustration. The handle is made of ivory inlaid with various pigments and encircled with bands of gold, and the terminal knob is of lapis lazuli glass. Most wonderful of all, however, the fan still has the original ostrich feathers collected by the young sporting King during his hunting expeditions in the desert of Heliopolis. The fan

was found inside one of the treasure chests. The royal crozier-sceptres and flagella, also found in the Store Chamber, are made of gold and are encrusted with dark blue and black glass. They bear the King's names embossed upon their gold ends. The smaller flagellum, which bears his Aten name (used before he abandoned the "heresy" of his predecessor, Akhenaten), belonged to Tutankhamen as a boy. These emblems were among royal insignia found in the treasure boxes.

# REVISING THE PRAYER BOOK: CHIEFS OF THE CHURCH IN CONCLAVE.

PHOTOGRAPHS BY C.N.



COMPLETING THE PROVISIONAL DRAFT OF THE "REVISED PRAYER BOOK (PERMISSIVE USE) MEASURE," TO BE SUBMITTED SHORTLY TO THE CONVOCATIONS: BISHOPS OF THE ENGLISH CHURCH ASSEMBLED IN THE LONG DRAWING-ROOM AT LAMBETH PALACE—SHOWING THE ARCHBISHOPS OF CANTERBURY AND YORK (SEATED SIXTH AND SEVENTH FROM THE LEFT) ON THE LEFT-HAND SIDE OF THE TABLE. (FOR LIST OF NAMES SEE BELOW.)



AT THE CONCLAVE: (LEFT TO RIGHT) SEATED AT TABLE, FACING CAMERA—THE BISHOPS OF ROCHESTER AND WINCHESTER, SIR P. WILBRAHAM (SECRETARY), THE ARCHBISHOPS OF CANTERBURY AND YORK, AND THE BISHOPS OF DURHAM AND WAKEFIELD; STANDING—THE BISHOPS OF NEWCASTLE AND BATH AND WELLS.

All the diocesan Bishops of the Church of England, except the Bishop of London, who is abroad, met recently at Lambeth Palace to reach their final conclusions on the Revision of the Prayer Book. The sessions were strictly private, and the results will not be announced until the Archbishops issue a provisional draft of the proposed Measure to the members of the Convocations on February 7. It has been pointed out that the suggested changes are likely to be of an optional and alternative character. In the upper photograph are (from left to right)—standing: the Bishops of Newcastle and Bath and Wells; seated at left side of

table—the Bishops of Southwell, Ely, Rochester, and Winchester, Sir P. Wilbraham, (Sec.), the Archbishops of Canterbury and York, and the Bishops of Durham, Wakefield, Sheffield, Ripon, Lichfield, St. Edmundsbury and Ipswich, Bradford and Hereford; at the far end of table—the Bishops of Worcester, Birmingham, and Norwich; at right side of table (from front to back) the Bishops of Bristol, Liverpool, Chester, Carlisle, Gloucester, Truro, Oxford, Chelmsford, Chichester, Coventry, Salisbury, Lincoln, Manchester, Southwark, St. Albans, and Leicester.



By G. K. CHESTERTON.

I SEE that Mr. H. G. Wells has written an article in the *Sunday Express*, designed to prove that "Man is not a fixed type," but is always very slowly changing. Some may suggest that this is partly because one man, at any rate, is always rather rapidly changing. The Fox Who Lost his Tail was undoubtedly very anxious to prove to the other foxes that the Fox is not a fixed type. And when one particular fox of our acquaintance, who has given us such good sport for so many years, and led us such a dance through different delightful landscapes, chooses to insist that the landscapes move as quickly as he does, his illusion may be natural enough. When the fox who has lost his tail grows a series of new and fantastic tails twice a year, it is natural to watch the process with interest, even if he sometimes seems to spread the tail of a peacock or lash the tail of a tiger. But I doubt whether the tailless fox really proved that there are no such things as foxes. And I rather doubt whether the man with a different tale to tell every few months really proves that there is no such thing as Man.

Anyhow, he ties his tail (or tale) into some extraordinary knots in trying to prove it. There is one curious contradiction which is alone almost enough to dispose of his case. He seems to be filled with an intense personal dislike of the Cro-Magnon Man, the worthy gentleman who drew excellent pictures in caves and took a very large size in hats (if he had any hats); which seems pretty well to exhaust our knowledge about him. But Mr. Wells seems to hate him like poison, simply because other people have admired his pictures. It seems to me a little difficult to work up this individual irritation against a gentleman upon such slight social acquaintance. But Mr. Wells is forced to make him out a fool, in order to prove that men only began to grow wiser and wiser as they gradually came nearer and nearer to the Eiffel Tower in Paris, or the Woolworth Tower in New York. If this Palaeolithic man could draw (as he obviously could) what becomes of the idea that the Parisian artist now drawing, in a slightly harsher and more grotesque manner, is a totally transformed animal?

Mr. Wells feels this difficulty, but he is not fortunate in his attempts to escape from it. He has to depreciate the drawings, which have been appreciated by many people who know much more about drawing than he does. His way of depreciating them is to say that the Cave-man drew about as well as the later Bush-man. There seems no reason why we should not put it the other way, and say that the Bush-man drew as well as the Cave-man. But anyhow, it seems a queer way of showing that men have entirely changed. If the earlier Cave-man and the later Bush-man were pretty much alike, it is obviously a rather striking example of something that has *not* changed. And then Mr. Wells, letting his fury against the Cave-man carry him away altogether, actually snaps off the thread of his whole theory by saying angrily: "He was modern in one respect; he was often obscene." By that very phrase he confesses that all that is worst in that remote time has become proverbially common in our own time. If there is any meaning whatever in saying that obscenity is modern, it must at the very least mean that something in man has not changed since the old cavern where it disgusts him by being primitive. And anybody's common-sense will tell him that this is so. It is not a pleasant example to dwell upon, but it is an example which would alone destroy the whole of his case. Obscenity has changed as man has changed; that is, it has

grown more elaborate, more deliberate, more civilised and ornate. But it has remained a power or potentiality, at about the same distance from a man's mind, in every age, apparent whether in the most enlightened literature of Athens or the very latest literature of New York. In this respect, there is quite certainly not enough difference between a Cave-man scrawling on a rock and a gutter-snipe scribbling on a wall to suggest even faintly that the nature of Man has really changed.

To turn to a more agreeable example, Mr. Wells has some highly curious remarks about family life. He says that men in our modern society are not so much concerned about family life; which may

America. But let us agree, if only for the sake of argument, that there is a modern society that is much less concerned about the institution of the family than were the generations of its fathers. Mr. Wells makes the amazing and mysterious remark about it that, in ceasing to be domestic, it is ceasing to be "sexual." I should have imagined that every man walking down the street, with his eyes open, could realise the fact that it is because it is more sexual that it is less domestic. I suppose the truth is that he was impatient with the family man, as he was impatient with the Cave-man. He was bored with idealised domesticity, and tried to think of something to say of it which its idealists would resent.

But there is another very obvious comment on this notion that man is not man, but only mutability. If it is true, it makes it almost impossible to establish truth. Especially it makes it impossible to establish justice. Anything that we say about the rights of a man must obviously refer to the needs of a man. If we say that such and such people, for instance, ought to have food and shelter, we mean that the nature of man needs these things. But if that nature is changing, that need may be changing. Evolution may be making a man who does not need shelter; and if it is some little time before it makes a man who does not need food, it may be quite rapidly producing a man, who does not need what we call normal food. This will be exceedingly cheering news for all the sweaters and slave-drivers and general oppressors of the world. It will make very easy the transition from feeding a servant on beef and beer to feeding a serf on bread and water. Indeed, the transition has already begun, at least in one quarter of the world. The American ruler has forbidden the beer and insisted on the water, and does actually defend it with the argument of Mr. Wells. He says that a new generation will grow up, ignorant of the old human habits of drinking, and to that extent new. There seems no reason why the next step should not be to abolish the beef as well as the beer and impose the bread as well as the water. It is just as easy to give ideal reasons for vegetarianism as for teetotalism. In fact, it is easier; for, however mistaken, it is much more generous. It is easier to sympathise with an excessive desire to prevent the pain of animals than with an excessive desire to prevent the pleasure of men. But it is especially easy to base such a change on the thesis of Mr. Wells about the mutability of man.

In short, the whole argument is an abyss of fundamental scepticism, a sort of bottomless botheration that leads nowhere, for the simple reason that it involves two unknown quantities. We have to find the environment that suits the man; and we cannot do it if the man is always changing and even deteriorating with the environment. We go forth to find the things that are needed for the man; to hunt the wild and elusive truths that he needs to make him happy. We cannot do it if he himself is as wild and elusive as any of them, and has to be hunted as an unknowable thing, like the Snark. Indeed, the whole of this philosophy of flux is very

like a long-drawn-out exercise in the inverted logic of Lewis Carroll. We also, apparently, are hunting we know not what, to find out whether it has not become something that we do not know any better. And Mr. H. G. Wells in the *Sunday Express* has given a loud whoop of joy, to announce that he has really seen the non-existent Snark gradually turning into an unthinkable Boojum.



THE "BRAIN" OF THE WESTERNISED CANTONESE RÉGIME AT HANKOW: MR. EUGENE CHEN, THE FOREIGN MINISTER OF THE NATIONALIST GOVERNMENT IN CHINA.

Mr. Eugene Chen, who recently discussed the situation at Hankow with Mr. O'Malley, Counsellor of the British Legation at Peking, represents a new type of Westernised Chinese revolutionary. The "Daily Mail" correspondent at Hankow writes: "Mr. Chen has nothing Chinese about him, unless it be a slight cast of countenance, which is by no means convincing. He was born in Trinidad, and at one time, as an anti-British journalist, it suited him to claim British nationality. His command of English is well-nigh perfect. Mr. Chen wears white spats below his carefully creased trousers. He is a credit to his London tailor. He quotes Kipling and Hardy with easy confidence. His brain is undoubtedly the ablest of any at the command of Canton's Russian tutors. . . . Mr. Chen's daughter, fresh from an American college, wears the latest Paris fashions."—[Photograph by Sport and General.]

or may not be the case. The modern society of which it is true will not long remain modern, even if it remains a society. The modern society of which it is true is also almost as narrow and local as what we call fashionable society. It does not apply, for instance, to huge blocks of the peasantries of Europe, or to many untouched millions in Asia. It does not even apply to the vast field of the Middle West of

A SKI-JUMPING PARALLEL TO "BETWEEN THE *CHUKKAS*" IN POLO.

DRAWN BY C. E. TURNER, OUR SPECIAL ARTIST FOR WINTER SPORT IN SWITZERLAND.



SUGGESTING A DISTURBED ANT-HILL: A CROWD OF BOYS AND GIRLS ON SKI BUSILY STAMPING DOWN THE SNOW ON THE LANDING SLOPE OF A SKI-JUMPING HILL AT GSTAAD, BETWEEN THE JUMPS.

This typical winter sport scene affords an interesting comparison with the similar sight familiar on the polo field, where, in the intervals between the *chukkas* (periods of play) during a match, young people swarm over the ground to stamp level any patches of turf that have been kicked up by the ponies. "The drawing," writes our artist, "illustrates the ski-jumping hill on the Mattenschanze mountain at Gstaad. During intervals between the jumps, Swiss boys and girls

rush on to the steep slope to flatten down the cut-up snow by stamping upon it with their ski. As the hill descends at an angle of about 35 or 40 degrees, it requires great skill to remain on the slope. The sight of the busy little workers all moving together suggests a disturbed ant-hill. Beside the 'taking-off' platform, the judges watch the jumps from a stand displaying the distance (in metres) cleared by the last competitor."—[Drawing Copyrighted in U.S.A. and Canada.]

# THE WORLD OF SCIENCE.

## THE FOOD OF BIRDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THERE seems to be a quite surprisingly large number of people who are unable to discuss the theme of bird-protection temperately. To some, strange as it may appear, all birds are anathema; others prove doughty champions for certain species—such as afford "sport"—and have no interest at all in the rest. On the other hand, we have a large number whose regard for birds is so intense that they would make it a penal offence to kill any species whatever, save, perhaps, "game-birds" and poultry. Obviously both sides cannot be right, though both claim to possess infallible judgment.

Now, there can be no doubt among those who will discuss this theme dispassionately that we must not only hear both sides, as stated by these extremists, but we must come, at last, to some sort of opinion

reminded of the old command, "Thou shalt not muzzle the ox that treadeth out the corn."

In America and in Canada this matter of the economic value of birds and of the control of their numbers has been made the subject of scientific investigation. A special Government Department is charged with this control. No such sane methods have ever been attempted with us. The whole subject has been left to individuals and societies with conflicting interests and very imperfect knowledge of the facts—as to which, indeed, it is extremely difficult to gain even approximately accurate information. For the purpose, if possible, of remedying matters, Dr. Walter Collinge set himself the task, some years ago, of investigating the whole subject, and he has presented us with the results of his labours in a series

slow but sure progression. And added to this it has been harassed, and still is so, year after year, by the demand for its eggs to supply the tables of the over-fed with an expensive luxury. Yet this bird is of inestimable value to the farmer, who blindly permits this folly. Look at Dr. Collinge's diagram (Fig. 4) showing its daily fare.

Until quite recently, at any rate, "hawks" and owls were ruthlessly slaughtered, often by means of the diabolical pole-trap, as "vermin," because of the havoc they were supposed to make among the game-birds. A more pitiful display of ignorance and prejudice it would be difficult to find in this connection. At long last the game-preservation is beginning to realise that he has been slaying his friends. It seems strange that gamekeepers, who are supposed to be observant

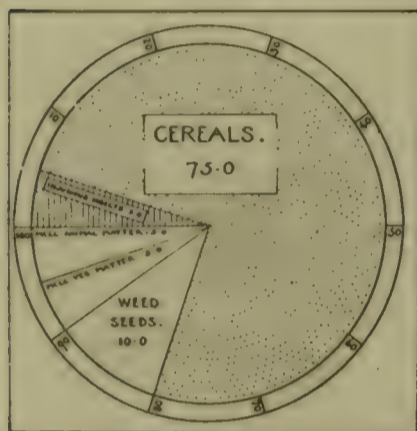


FIG. 1. THE DESTRUCTIVE SIDE OF THE SPARROW: ITS FOOD RECORD WITH A LARGE PROPORTION OF CEREALS.

The food-record of the common sparrow in corn-growing areas shows how destructive it can be. On the other hand, even in such areas, it is a highly beneficial species during the time that it has nestlings to feed, since eighty per cent. of their food is made up of insects injurious to man. The



FIG. 2. THE BENEFICIAL SIDE OF THE SPARROW: ITS NESTLING FOOD RECORD WITH A LARGE PROPORTION OF INJURIOUS INSECTS.

as to what part birds play, not merely in ministering to our pleasure in their contemplation, but also as to whether, and in how far, they affect our economic well-being. That is to say we must ask ourselves whether, after all, it may not be that some species may become so numerous as to cause real damage to our crops, whether these be in the field, the orchard, or the garden; and we must further extend our inquiry as to how matters stand in regard to fish-eaters.

At the outset of such an inquiry we must remember that "the march of civilisation" has greatly disturbed the balance of Nature. Prehistoric Britain was a land of vast woods, great heaths, and no less great stretches of marsh and fen. Eagles, falcons, buzzards, and hawks of many kinds held undisputed sway. They kept in check the numbers of other species. They were the first to feel the ruthless strength of man, for they conflicted with his interests, though for long centuries they held their own. By the time their ravages had ceased, new restraining factors had come into play, in the spread of agriculture and the reclamation of land. This brought disaster on species like the great bustard, which can thrive only on large, open spaces; and the process of their extermination was quickened when they began to be hunted for the dual purpose of food and sport. Thus one species after another disappeared, till now but a remnant is left. We must be very careful about the conservation of that remnant. And this care does not begin and end with the framing of laws to prohibit their destruction.

We must realise that "protection" must be tempered with discrimination. With the removal of their natural enemies all species will tend to increase in numbers, so much so as to create a competition for food, and this will result in some being forced to adopt a new diet. A large number, again, of seed-eating species have become enabled to increase their numbers immensely, at man's expense, by feeding on his laboriously cultivated crops. Those of us who are not farmers or gardeners are apt to overlook these facts. On the other hand, the farmer, the gardener, and the game-preservation are prone to gross exaggeration of their losses; and they rarely seem to ask themselves whether these "robbers" are quite as black as they are painted. They need, sometimes, to be

of reports now drawing to a close; and they should be very carefully studied by all concerned, whatever be their initial prejudices.

His results are based not on evidence obtained at second-hand, but on the examination of the crops and gizzards of thousands of birds, though even yet

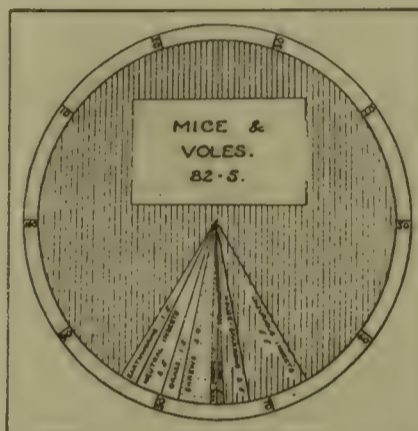


FIG. 3. ONE OF THE BEST FRIENDS OF THE GAME-PRESERVER: THE BROWN OWL'S FOOD-RECORD—MOSTLY MICE AND VOLES.

food of the brown owl is almost entirely furnished by mice and voles, and what is true of this owl is true also of other species. The lapwing is one of the farmer's best friends, yet he permits the systematic raiding of their eggs, on the plea that the earlier clutches may be taken with impunity.



FIG. 4. A BIRD THAT IS FOOLISHLY PERSECUTED BY FARMERS: THE LAPWING'S FOOD-RECORD—CHIEFLY INJURIOUS INSECTS.

men, should never have taken the trouble to examine the pellets, or "castings," composed of the indigestible fur and feathers always thrown up from the mouth of these birds. I have, indeed, met many keepers who did not even know that such things existed. Pull them to pieces, and you will have evidence enough. Dr. Collinge shows us (Fig. 3) that no less than 82 per cent. of the food of the tawny or brown owl, for example, is made up of mice and voles. Our losses from rats and mice amount to many millions of pounds sterling every year. Yet these creatures form the staple diet of our native owls and the kestrel. Could folly further go?

I readily agree that the common sparrow is far too numerous. Its bill of fare, shown in the first diagram (Fig. 1) demonstrates its capacity for harm. But even here there is another side to the picture, seen in the record of its food during the time that it is feeding its young (Fig. 2). It is always to be remembered that the number of individuals in all given species depends on the relative abundance of the food supply. Hence bullfinches, in a fruit-growing area; may well become a serious menace. One of our most beautiful birds, the kingfisher, is cordially hated by the pisciculturist. Yet an analysis of its diet shows that trout form no more than 7.28 per cent. of its diet, even where these fish are most abundant. It is slain no less ruthlessly where there are no trout to be had.

A pitiful decision was come to some little time ago in regard to the cormorant—and this by men who regarded themselves as experts. They decided that this bird was threatening the well-being of our fishing industry. This was a grotesquely stupid assumption, made without the least attempt at justification. Though the cormorant in our waters lives mainly on fish, these good people were not sufficiently astute to realise that the cormorant is not discriminating, but feeds on the enemies of our food-fishes as well as on those we covet for ourselves. Enough has surely now been said to show that Dr. Collinge has laid us all under a deep debt of gratitude for his laborious and enlightening work; and it is devoutly to be hoped that he will continue to amass evidence on this theme, if only to confirm what he has already done, for which we should all be profoundly grateful.



FIG. 5. NOW PROVED TO BE A "BENEFICIAL" BIRD: THE CHAFFINCH FEEDING ITS YOUNG.

The chaffinch is looked on by some with suspicion, if not disfavour. But the evidence so far collected shows that it must be regarded as a "beneficial" species.

Illustrations by Courtesy of Dr. Walter Collinge.

much remains to be done. His achievement, however, is, indeed, impressive and profoundly important. Let me cite some of his results. Few of our native birds are more foolishly persecuted than the lapwing. The reduction of its breeding area has been one of

# BUFFALOES IN A NEW FILM: STAMPEDES IN "THE LAST FRONTIER."



FILMED IN CANADA DURING A "ROUND-UP" ORGANISED BY THE CANADIAN GOVERNMENT: STAMPEDING BUFFALOES TO BE SEEN IN "THE LAST FRONTIER."



INCORPORATED INTO AN AMERICAN FILM STORY: CANADIAN BUFFALOES STAMPEDING DURING A GREAT "DRIVE."



WHERE 2000 BULLS WERE "WEEDED OUT" FROM A HERD OF 8000 ON A BUFFALO PRESERVE OF 102,000 ACRES IN WESTERN CANADA: A GENERAL VIEW OF THE SCENE DURING THE GREAT "DRIVE" TAKEN BY ENTERPRISING AMERICAN FILM-PRODUCERS AND EMBODIED IN "THE LAST FRONTIER."



PHOTOGRAPHED FROM A CONCEALED PIT ON THE SCENE OF THE BIG STAMPEDE: A BUFFALO SHOWN IN A "CLOSE-UP" IN "THE LAST FRONTIER."



TAKEN FROM A PIT SUNK IN THE TRACK OF THE ONCOMING HERD: A FRONT VIEW "CLOSE-UP" OF A TYPICAL BUFFALO.

A great buffalo stampede forms what the Americans call the "high spot" of a new film, "The Last Frontier," produced by the Metropolitan Pictures Corporation, and to be released in London this year through the Producers' Distributing Company, Ltd. The plot is based on an American story of the same title, by Courtney Ryley Cooper, a sensational tale of the struggle between white men and "Red Indians" in the early pioneering days, mingled with a love interest. The buffalo scenes embodied in it, however, were filmed, by the late Mr. Thomas H. Ince, during a great "round-up" organised by the Canadian Government some four years ago, in Wainwright, Alberta, where there is a buffalo preserve of 102,000 acres. The herd numbered 8000, and, owing to the forage question and other difficulties, it had been decided to "weed out" 2000 bulls.

## BOOKS OF THE DAY.

THE stage has not conspired unduly to swell the modern flood of reminiscence, considering the perennial fascination of a peep behind the scenes, and the popular interest in actors and actresses. Out of hundreds of works, mostly autobiographical, that have come under my notice during the past eighteen months, I can remember only three by living players—those of Miss Viola Tree, Miss Lena Ashwell, and Mr. Leslie Henson. There is no reason to suppose that "the profession" deliberately shuns publicity, and I can only conclude that its members, as a rule, are too busy to write books. That, I think, is matter for regret; for, when they do take up their pens, the result is invariably, entertaining.

Despite a somewhat severe fraternal preface, I make no exception of "ROSEMARY," Some Remembrances, by Fay Compton; with an Introduction by Compton Mackenzie; illustrated (Alston Rivers; 15s. net). I refrain from repeating the disparaging epithets her novelist elder brother piles upon the literary efforts of his "kiddy sister," lest they should outweigh my repudiation. One merit he does allow her is a genuine love of horses and dogs. And here, perhaps, is the secret of his mordant criticism. Describing one of her pets, he says: "I remember this Aberdeen terrier with some particularity, because it was the only dog that ever bit me."

When he suggests that his sister's autobiography could have been made "much more intimate than she or I would care to have it," and that "she has contrived to omit most of what would really interest us," he has, of course, the advantage (or the disadvantage) of the ordinary reader.

The world, which judges what is done, is cold to all that might have been.

What Miss Compton has done is to give us a chatty little book of memories, mingled with anecdotes and comments on people and plays. If she touches but lightly on her two marriages (with the late Mr. H. G. Pellissier and Mr. Leon Quartermaine), and on private matters generally, that is rather a welcome change from the prevailing practice. From her first part, as the Dormouse in "Alice," she skims gaily through her stage experiences with the Follies, in musical comedy, in various Barrie plays, as Ophelia in the Barrymore "Hamlet," and, finally, in the films. On this last subject I find a discrepancy between her brother's account and her own. While Mr. Compton Mackenzie says: "Her work for the films is a detestable labour . . . and I know that her performances . . . are perpetual discontent," she herself writes: "Why do I like acting for the films? Another reason: because the whole industry in England is still in its infancy. I have been growing with it up to now, and rejoice in the thought that I may be allowed to develop with it as it develops."

One of her Barrie parts claims passing allusion in a witty little volume of essays in dramatic and social criticism—"MASQUES AND PHASES," by Ivor Brown; with an Introduction by James Agate (Cobden-Sanderson; 7s. 6d. net). The author is dramatic critic of the *Saturday Review*. In a chapter called allusively "Some of Our Conquerors," treating of Barrie, Shaw, and Galsworthy, he describes a revival of the "Little Minister." "Miss Fay Compton," we read, "gambolled through the part of Lady Babbie prettily enough; the business of being a madcap with one foot in Debrett and the other in cloud-cuckoo-land calls rather for an affectation of polite impishness than for any serious acting. Miss Compton was gracefully impish, but it is a part for Mary Pickford."

Mr. Ivor Brown's criticism, as I have indicated, is not confined to drama. An essay called "He Dwelt in Beauty," a character sketch of a typical young sporting aristocrat, shows, among others, a happy gift of satire. On the whole, however, plays and players provide this very stimulating writer with most of his subjects. I give one more extract, because it affords links with other books to be mentioned: "It was a nice distinction of Théophile Gautier's when he classed the world into drabs and flamboyants. . . . If Irving and Bernhardt were king and queen in the realm of blazing fire, Duse was our princess of candlelight. The drab style of execution was touched as by divinity, and quietism found a kingdom of its own. . . . With a pass of her hands she walked into our hearts. And now the hands are as still as Bernhardt's voice, and we, who had but a glimpse of the two sovereigns in the fullness

of their years, are left with dazzled eyes, seeking the successors."

The stage is seen from another point of view in "A PLAYGOER'S WANDERINGS," by H. M. Walbrook, illustrated (Leonard Parsons; 10s. 6d.). The author confesses himself a confirmed pittance, and his beguiling memories take us back to a time when regulated queues were not, and going into the pit resembled a "Rugger" scrum, or boarding a motor-bus in the "rush" hours. This book also contains several links with others on my list. An after-dinner speech of Barrie's is quoted, in which, referring to the heroine of Melville's "Typee," then enthralled him, he said: "She is just little bits of the golden girls who have acted for me and saved my plays. She moves about my coral isle with the swallow flight of Ellen Terry . . . and there are bits in her of many other fair sirens, with here and there a Peter Pan, and here and there Fay Compton, and everywhere Trevelyan." Mr. Walbrook is

"THE PASSING

Show," by Henry Russell, illustrated (Thornton Butterworth; 18s.), a book of rare experiences told with humour and sympathy. Mr. Russell—who, as he mentions, is a brother of Sir Landon Ronald—began his career as a voice trainer and teacher of singing. Later, he took to operatic production. In 1903 he brought Caruso and the San Carlo Opera Company to Covent Garden. Afterwards, he went to America, built the Boston Opera House, and directed its activities for seven years. He has been associated with many famous singers and musicians, including Melba, the de Reszkes, Puccini, Tosti, and Debussy. But, although his professional interests were mainly in opera, circumstances led him also to close friendship with several celebrities connected, as authors or players, more with drama than with music. Apart from the chapter on Melba and Caruso ("the dear, kind-hearted fellow") and a visit to Australia, these friendships form the most interesting portion of his book.

Mr. Russell came in touch with Gabriele d'Annunzio and Eleonora Duse at a time when the great actress was almost in despair at the loss of her voice, and was living in close retirement. His advice led to her recovery and to an intimate acquaintance. One of the most remarkable phases of her temperament, he tells us, was her power of self-hypnotism. "She lived so entirely and absolutely in the rôle of the moment that she came off the stage like a somnambulist, entirely unconscious of her own identity." In later years Mr. Russell has been a friend and neighbour of Maurice Maeterlinck, in the South of France, and writes of him with deep affection and admiration. During the war he accompanied Maeterlinck to America on a tour to raise funds for war orphans, by lectures and productions of "The Blue Bird" and "The Burgomaster of Stilemonde." Mr. Russell concludes with a plea for a national opera house, with a training school, in London.

The triumphs of a famous singer of an earlier day are recorded in "THE LIFE OF JENNY LIND," told by her daughter, Mrs. Raymond Maude, O.B.E.; with colour frontispiece and sixteen half-tone plates (Cassell; 10s. 6d.). There were no gramophones when "the Swedish nightingale" captured the heart of Victorian England (not to mention the Continent and America), and it is difficult for the present generation to realise her extraordinary popularity. "Jenny Lind," as her daughter says, "began as a fashion and remains as a tradition." She was a great philanthropist as well as a great artist, and it was the religious side of her character which led her to abandon the operatic stage for oratorio and concerts.

Mrs. Maude's little book is the more welcome since, as she points out, there has hitherto been no life of her mother available, since that by her father went out of print. Her own memoir has an air of detachment, so much so that, except in the preface, she refers to her mother as "Mlle. Lind" or (after her marriage) "Mme. Goldschmidt." There is incidental relief, however, from a somewhat frigid atmosphere of facts and dates. "The Duke of Wellington," we read, "was one of her ardent admirers, and seldom missed an Opera night when she sang. He occupied a box next the stage, and always arrived in time to see the curtain go up. To anyone less engrossed in her art, it might have been disconcerting to be addressed by name, with an inquiry for her health, whenever she made her first entry for the evening." Chopin, describing in a letter one of these occasions, when Queen Victoria was present, tells how "the Duke of Wellington, like an old, faithful dog in a cottage, sat in a box below."

Here, I regret, the curtain falls on my pen-and-ink "revue," and certain other items on the programme must be cut. I hope to present later "THE LINLEYS OF BATH," by Clementina Black; illustrated (Secker; 15s. net), an account of the family that included Sheridan's wife, an English "nightingale" of her day; "THE LIFE AND LETTERS OF TOBIAS SMOLLETT," by Lewis Melville, illustrated (Faber and Gwyer; 12s. 6d.); and two volumes of the Blue Jade Library—"A ROMANTIC IN SPAIN," by Théophile Gautier, and "THE MEMOIRS OF CARLO GOLDONI" (1700-93), written by Himself (Knopf; 10s. 6d. each). I notice that a play by Goldoni, who has been called the Italian "Molière," was revived the other day at the latest little *théâtre à café* in London. C. E. B.

## To Our Readers and Amateur Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Ethnology are of equal value. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in both these branches of Science. Few people visiting the less-known parts of the globe fail to equip themselves with cameras, and these, in particular, we wish to inform that we are glad to consider any photographs—not only those which deal with subjects of current interest, but also those which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

It is well known that "The Illustrated London News" treats all branches of Science in a more extensive way than any other illustrated weekly. Therefore, we urge our readers to send us not only sketches and photographs of important events throughout the globe, but also any photographs of scientific or artistic interest.

We welcome and pay well for all outside contributions published by us, and, in the event of any such contributions not being found suitable for "The Illustrated London News," we will, at the request of the sender, place such contributions in the hands of a reputable distributing agency in order that they may have a chance of being placed elsewhere.

caustic about Tree's Shakespearean productions, and finds "signs of improvement" in "Mr. John Barrymore's very interesting revival of 'Hamlet.'"

I had quite forgotten the old Princess's Theatre in Oxford Street, in which I must often have sat, until I read Mr. Walbrook's account of a recent visit to that scene of departed glory. It was closed some twenty years ago, and he found it used as a storehouse for furniture. "On the stage upon which I stood," he writes, "Charlotte Cushman had played Lady Macbeth eighty years before. . . . There Charles Kean had produced his gorgeous revivals of Shakespeare, and on October nights in 1856 the voice of Ellen Terry, then a child of nine, had been heard in the part of Puck." Among the most attractive chapters, to my mind, are "A Plea for the Fairies"—pleading for a more imaginative and less "music-hally" treatment of fairy-tales for pantomime purposes; and that on Matthew Arnold as a playgoer, a side of his mind that has been little noticed. I am with Mr. Walbrook in his enthusiasm for Arnold's poetry, and I should have liked to hear his address on "the 'Marguerite' story," which I do not recollect ever seeing discussed in print, doubtless owing to the poet's ban on any biography of himself.

There is still another angle from which the stage can be viewed—that of the impresario, and this we get in

# INDIA'S NEW CAPITAL: SCENES OF THE DELHI INAUGURATION.

PHOTOGRAPHS BY SPECIAL PRESS.



CONTAINING THE THREE CHAMBERS FOR THE ASSEMBLY, THE COUNCIL OF STATE, AND THE COUNCIL OF PRINCES, WITH A DOMED DURBAR HALL IN THE CENTRE: THE NEW COUNCIL HOUSE AT DELHI WHICH THE VICEROY OF INDIA (LORD IRWIN) ARRANGED TO OPEN ON JAN. 18—SHOWING (IN THE LEFT BACK-GROUND) ONE OF THE RADIATING AVENUES.



SHOWING ONE OF THE TWIN TOWERS AT THE MAIN ENTRANCE TO THE SECRETARIATS FLANKING THE PROCESSIONAL WAY TO GOVERNMENT HOUSE: ANOTHER VIEW OF THE NEW COUNCIL HOUSE, WHICH WAS ADDED TO THE ORIGINAL PLAN OF NEW DELHI TO PROVIDE FOR THE SUBSEQUENT LEGISLATIVE REFORMS.

Lord Irwin, the Viceroy of India, arranged to open on January 18 the great circular building at Delhi erected to house the Legislative Assembly, the Council of State, and the Council of Princes, and on January 24 he is to inaugurate the very important first session of the Indian Legislature in New Delhi. "The great building thus inaugurated" (says the "Observer") "was not contemplated in the original plan. The intention that the Legislature, then a single Chamber, should meet in a wing of Government House was appropriate when it was a relatively small body and bore the name of the Viceroy's Legislative Council. But this intention called for revision when the Montagu-Chelmsford reforms provided for

a large bi-cameral Legislature and led to the institution of the Council of Princes. It was then too late to alter the general plan, under which the Secretariats flank the Processional Way to Government House. The best remaining site was chosen as near as possible to the Secretariats. The circular form of the building was suggested by Sir Edwin Lutyens, the architect of Government House. . . . The foundation-stone was laid by the Duke of Connaught on February 12, 1921. . . . The building is to be known not as the 'Parliament House,' but as the 'Council House.' . . . The central dome will be generally used as a common library for members of all three Houses. . . . It is, in fact, a great Durbar Hall."

# The World of the Theatre.

By J. T. GREIN.

## BROADCASTING PLAYS.—ACTORS' CHILDREN IN "QUALITY STREET."

NO doubt one of the first steps of the new régime at the B.B.C. will be to improve the broadcasting of plays. The present method is not satisfactory, either in selection or in effect. The first thing to improve is the revue and its trail of feeble comedians. I have listened to many of them with patience, but I can honestly say that not once—except in the relay of fragments of revues which I had actually seen—was there a moment's pleasure for me. The exponents seemed to enjoy themselves rather than the hearers, to whom a series of motley noises, with dialogue to match, meant nothing but irritation. Of course it was an experiment, and defensible as such; but there is no gainsaying that it failed. It was a striking contrast to the many excellent features of the daily programme.

To a certain extent the plays, or excerpts from plays, could only please "the facile." Now and again a Shakespearean fragment went over well, particularly when such artists as Mr. Ainley and Miss Thorndike lent their talents. Their diction would always be a joy, even if the eye were deprived of realising their personality and facial expression. But then most of us have seen the classics and could supply the vision from memory.

There is no such mental assistance in the projection of unknown plays. Here we have to rely entirely on the voices of the actors; to construct the *milieu* from the indication of the announcer; to make the double effort of, as it were, sketching the picture while hearing the sound. Now, in this respect we succeeded sometimes, when the plot was laid in ordinary modern surroundings, and when the effect depended on dialogue rather than action. But when we had to listen to costume plays, the effort became incommensurate with the pleasure derived from it: we could not, try as we would, see the picture steadily and whole. We felt the absence of colour—the absence of emotion expressed by faces. Soon our imagination became blurred; we could not, as it were, render the sounds concrete. Sometimes brave words gave us a semblance of dramatic action, but that was only momentary. On the whole, we felt nothing because we saw nothing. The fewest artists possess the gift of plasticising characters and episodes merely by sound. Frankly, there is more interest in reading a play than hearing it broadcast: because, whilst reading, we can pause and reflect, lay the book aside, and give our brain an opportunity to assemble a picture from the written word. There can be no pause in broadcasting; if we do not grasp the drama or comedy in the echo of the words, we are lost—adrift in chaos—there is no harking back. Nor is there on the stage, it may be urged; but that is different: there are the picture and the living person. Even if we lose fragments of dialogue, as is often the case when actors are inaudible or the audience restless, we can, mentally, supply the missing link.

So much for the deficiency; now for the remedy. It lies in the construction of the play to be broadcast. It should never be a play of complicated setting. A simple sentence, or even a mere word, should depict the *locale*—a simple announcement such as the period—a drawing-room—a room—a glade—a forest—a park—a seashore. Everybody can visualise that. Next there should be as few personages as possible, and their description should be of the briefest—age, a word about looks, another concerning position and

personality. This conveys sufficiently what we are meant "to see"; all minute description is *de trop*. It is forgotten as soon as it is given; we have no time to portray peculiarities; we must go on. Every-day people appeal to Everyman's mind. As for the action, it should be built up in the dialogue. The words must form the picture and the situation; hence duologues or plays of very small compass such as, say, "Aimer," by Gerald, or Herbert Davies' "The Mollusc"—three or four characters in a room—are likely to impress the hearer as something real, something that lives, albeit unseen.

When a dramatist knows how to express all he

concreteness of dialogue. A simple illustration will explain the meaning of this technique. If you overhear a telephone conversation—as sometimes occurs when the lines get tangled—you realise "a situation" without knowing the people from Adam or by sight. Their words, their intonations, their unrehearsed utterances, convey not only sounds, but an individuality. You may scent drama or comedy, as the case may be, from a few sentences. Why is this? Because these people enact a fragment of life-drama without regard to environment or trappings. Theirs is realism in the true sense of the word: they make themselves understood because they create the vision

by sound. That is the whole secret. That is the foundation of an efficient broadcasting drama. It must be away from the artificial; it must have its own form and spontaneous utterance by its nature.

To Mrs. Geoffrey Whitworth and Mr. James B. Fagan I owe an afternoon of joy and wonderment. I had not seen last year's performance by the children of well-known actors in aid of the Children's Hospitals, and I confess that I went to the Savoy with a certain apprehension. Children playing Barrie's "Quality Street," associated for ever with the names of Ellaline Terriss and Seymour Hicks—was this not a foolhardy enterprise, a sop to the Cerberus of disappointment? But oh! what a surprise! No sooner was the curtain up than we fell to the charm of youth and budding talent. The play came out delightfully in its miniature presentation. These young players, after a little hesitation and hush of voices at the start, disported themselves with freedom, some with the assurance worthy of the seasoned mummer. One felt it; they worked with love and there was life in their work. And the play was all the more romantic for the youth of its interpreters. Here was the theatre of "the little people" *par excellence*.

Now, among that merry band there was one who stood out like an almond blossom in spring-time flowering; and there were at least three burgeoning into precocious ripeness, for all their diminutive size. Miss Gemma Fagan, daughter of J.B. and Miss Mary Grey, is at fourteen an actress who could vie with most of our "complete" ingénues. She was the Phoebe, and as witching as her name. She is the actress born. Her diction is perfect; she has warmth in her voice; she understood the character. With a little more discipline of gesture she will grow into an ideal Phoebe. But that will not be for some years, for her parents will wisely send her to France, there to finish her education and to study the Parisian theatre.

The other three to whom I referred are Miss Mary Casson (daughter of Lewis Casson and Miss Sybil Thorndike), John Casson, and Miss Dorothy Hyson (daughter of Miss Dorothy Dickson). Tiny Mary Casson was delicious as the elderly Susan; her "algebra-study" was as satirical as it was humorous. John Casson—at first a little nervous—became gradually a fine figure of a man as Captain Valentine—both gallant and *galant*; and the Patty of little Dorothy Hyson was as pert a maid as ever gave lip to unwelcome intruders. I should like to praise several of the others, all of them proving that "the apples had not fallen far from the trees," but they must rest content with the assurance that they all did their bit pluckily and did it well.



AUTHOR OF "THE MARQUISE,"  
FOR MISS MARIE TEMPEST:  
MR. NOEL COWARD.



PART AUTHOR OF "THE  
CONSTANT NYMPH":  
MISS MARGARET  
KENNEDY.



THE AUTHOR OF "THE  
BLUE COMET": MR. EDEN  
PHILLPOTTS.



THE AUTHOR OF "THE  
JOKER," A DETECTIVE  
PLAY: DR. NOEL SCOTT.



THE AUTHOR OF "THE  
RINGER": MR. EDGAR  
WALLACE.



THE AUTHOR OF "THE  
DESPERATE LOVERS":  
MR. ALFRED SUTRO.

### DRAMATISTS OF THE MOMENT: AUTHORS OF CURRENT SUCCESSES AND NEW PIECES.

Miss Marie Tempest will be seen in London again at about the middle of February, when she will appear in "The Marquise," by Mr. Noel Coward.—Miss Margaret Kennedy's novel, "The Constant Nymph" (adapted for the stage by Mr. Basil Dean and herself), is an outstanding success at the New Theatre.—Mr. Eden Phillpotts, the distinguished novelist, who has had nearly a three years' run with his play "The Farmer's Wife," and is having another triumph with "Yellow Sands," in which his daughter collaborated with him, is the author of "The Blue Comet," due for first presentation at the Court Theatre towards the end of February. This piece was given by the Birmingham Repertory Theatre a few months ago.—Dr. Noel Scott's "The Joker" is at the Royalty Theatre. Mr. Dennis Eadie, who was in Dr. Scott's other play, "Half a Loaf," plays a detective.—"The Ringer" is, of course, one of the great theatrical successes of the day.—Mr. Alfred Sutro's "The Desperate Lovers" is due at the Comedy Theatre on about January 27.

Photographs by Dorothy Wilding, Claude Harris, Lenore, Stuart Black, Vaughan and Freeman, and E. O. Hoppé.

wishes to convey in word-building, he is sure to succeed in broadcasting. Some French authors possess this quality—for to them dialogue is the main thing—and that is why they broadcast better than most English plays centred on action. It is a speciality, this drama of sound; just as the adroit writing of "captions" is an essential of the cinema. In due course this will be realised by our playwrights, and then will appear a new school of writers who know how to create all that drama, in its widest scope, means by the

# WHERE THE BO TREE FLOURISHES: PLAYERS IN HOLLAND'S "INDIA."



A PLAYER IN THE ISLANDS WHICH FORM THE VAST AND RICH COLONIAL POSSESSIONS OF HOLLAND: A JAVANESE ACTOR AS A DEMON



WHERE DANCES AND MUSIC ARE MORE DELICATE AND DREAMY THAN IN BALI, OR "LITTLE JAVA": A JAVANESE ACTOR AS A PRINCE.



OF THE TROUPES OF GIRLS WHO ARE MOSTLY OF NOBLE, AND SOMETIMES OF ROYAL, BLOOD: A COURT DANCER RESTING.



GORGEOUSLY DRESSED AND WITH FACE PAINTED TO RESEMBLE A MASK: A JAVANESE COURT DANCER.

Mr. Jan Poortenaar, who is well known both as etcher and as painter, has a very interesting exhibition of his works at the Arlington Gallery, in Old Bond Street. As Mr. Laurence Binyon has it in his note to the catalogue: "The Englishman, when he thinks or speaks of India, means British India. But the Dutch also speak of 'India,' and they mean the great islands which form the vast and rich colonial possessions of Holland. Mr. Poortenaar spent two years in those regions. . . . The shores, the villages, the carved and painted rivercraft, the sacred Bo Trees . . . the Buddhist

sculptures, afforded him many a theme. . . . He was given the rare opportunity to witness, and sketch from, the daily practices of the dancers attached to the Courts of the Sultans of old Java. These dancers, a troupe of whom consists of some fifty girls, are mostly of noble, sometimes of royal, blood." The Bo Tree, it may be added, is also called the Peepul, and is *Ficus religiosa*, the sacred fig-tree of India. It is held in veneration by reason of the fact that Vishnu, the second person of the Trinity of Hinduism, is said to have been born under its leaves.

# The Evil Eye: Attack, Defence — and Cures!

"RITUAL AND BELIEF IN MOROCCO." By EDWARD WESTERMARCK, Ph.D.\*

THAT most malign of glances, the Evil Eye, one of the most venerable and widespread of human beliefs, as the cautious "Chambers" acknowledges it to be, a belief "sanctioned alike by the classical authors, the Fathers of the Church, the mediæval physicians, savage races everywhere, and modern usage in many countries within the range of Christianity," is as prevalent and as potent amongst the dwellers in Morocco as it is amongst the Neapolitans, which, as our American cousins would have it in their expressive and exuberant language, is "speaking a mouthful," for with the Neapolitans the *Jettatura* is one of the common dangers incident to life, only to be countered by amulets—and even then "Naples never goes to bed!"

But to Morocco. It is said that "the evil eye owns two-thirds of the graveyard," that it "empties the houses and fills the graves." "So firmly is the evil eye believed in, that if some accident happens at a wedding or any other feast where a person reputed to have an evil eye is present, it is attributed to him and he may have to pay damages; and if such a person looks at another's animal and it shortly afterwards dies, he is likewise held responsible for the loss."

That may be judged hard upon the *ma 'yan*, for he may have inherited the curse and be no more to be blamed for his pestilential possession than the fox is to be praised because a bounteous Providence determined that three hundred and sixty-six medicines should be contained in it! Nevertheless, he is shunned and forbidden festivities. Was there not a man whose eyes were so terrible that he killed all his children as soon as they were born, by looking at them? "He therefore decided to go away when his wife again became pregnant. A boy was born, and the father did not see him for years. At last, however, the father's longing for his son became so strong that he returned to his home; but in order to avoid hurting the son by a sudden glance he entered his house backwards. When the boy saw him come stooping through the door, he exclaimed, 'Look, how he is entering like a sickle in a bag.' . . . The father turned round and, looking at the boy, replied, 'In the name of God, the merciful and compassionate, the eyes you have are like guns.' Then he fell down dead, and so did the son also; they had mutually killed each other involuntarily by their looks."

Especially dangerous are those with "deep-set eyes and those whose eye-brows are united over the bridge of the nose. . . . The same is the case with one-eyed persons" akin to him the dear lady knew as the One-Eyed Almanack! "The eyes of women, especially old ones, are more feared than those of men. . . . I have heard some people say that the eyes of Christians are not dangerous to Muhammadans and vice-versa." To receive the first glance is particularly bad, notably when the look is of the morning, fresh; and it is well not to be in the forefront: "if a person who has the evil eye comes to an assembly of people, he can injure only one of them."

Hence methods of diverting the first glance. "Some object, often of a hideous appearance, is used as an amulet to attract to itself the first glance. For this purpose the skull or some other bone of an animal, such as a donkey or mule, is set up in vegetable gardens and orchards. . . . The *Ulād*

*Bu'aziz* set up in their vegetable gardens the black picture of a Christian." And so it goes on, with such "magnets" for attracting the devil as articles of black, four-horned rams, two-combed cocks, stone weights stolen on Midsummer day, crows resembling eyes, coins, finger rings, and ear-rings.

Next: avoidance, which is by no means easy. In the first place by covering. "The bridegroom has his hood pulled over the face and his *hāyēk* over his mouth; and although bashfulness may from the outset have had something to do with this custom, the fear of the evil eye has probably the greater share in it. In early Arabia

very handsome men veiled their faces, particularly at feasts and fairs, in order to preserve themselves from the evil eye. That the Arabian women veiled their faces is testified by Tertullian; and the same custom is extensively, though by no means universally, observed in the Muhammadan world. . . . There can be little doubt that the custom in question is not merely due to masculine jealousy but serves the object of protecting the women from the evil eye." Then deception. "At Fez the bride, on her way to the bridegroom's house, is accompanied among others by some women relatives who are dressed like herself so that no one can distinguish between them, and this was said to protect her from witchcraft and the evil eye. In some country places she imitates the appearance of a man by wearing her shawl thrown over her left shoulder, or leaving her old home clad in a man's cloak, or having

of the shining sun and of the most coveted metal; the larynx of a sacrificed animal; a hedgehog bristle; eye of owl and eye of hoopoe; and land tortoises, among them. And there is the number 5. "Five is a favourite charm against the evil eye. This number also plays a prominent part in Islam: there are the five fundamental religious duties or 'pillars of religion,' the five keys of secret knowledge, the five daily prayers. Yet, owing to its association with the evil eye, it is looked upon as an unpleasant and uncanny number. . . . To such an extent has the number five been associated with the idea of the evil eye that it is considered improper to mention the word for it in conversation with a government official, or even to mention any number reminiscent of it, like fifteen, twenty-five, or fifty. Instead of these numbers you should say 'four and one,' 'fourteen and one,' 'twenty-four and one,' 'forty-nine and one,' or also, for example, 'twenty-six less one.'"

Five, nevertheless, is to be encouraged. "A looking-glass is used as a charm against the evil eye, no doubt because it is supposed to throw back the malignant glance. A similar effect, though in a different way, is ascribed to the gesture of stretching out the fingers of the right hand towards the person who is suspected of having the evil eye, a gesture which is often accompanied by the phrases. . . . 'Five in your eye' . . . or 'Five on your eye.' . . . The phrase, 'Five on your eye,' suggests the idea of shutting out the dangerous glance; and so does the gesture of an uplifted hand, which is also practised. The phrase, 'Five in your eye,' again, may imply the notion of putting out the eye."

Nor is personal "turning-off" to be despised. "In Andjra, when a young man, dressed in his best clothes and with his gun on his shoulder, goes out to a feast and on the road meets somebody who is likely to envy him his treasures, he places his hands on his back, stretches out the middle finger of the right hand in the direction of the palm of the left, turns the tongue backwards in the mouth, and whispers; *Allāh itīyar 'ainēk*. 'May God let your eye fly.' To turn the tip of the tongue backwards is a method of turning off the evil glance in other parts of Morocco as well. It may be done either secretly, with closed lips, or with the mouth open."

Failing all such things there may be symbolic cleansing of the evil eye by fire, by the burning of a little piece of the border of a new carpet, by burning hairs from the eye-brows and beard of an evil-eyed person; or symbolic blinding: "In Andjra children are protected . . . by a charm consisting of a needle which has been broken in three pieces, a piece of steel, and some blue put together in a piece of bamboo which has been sealed with wax. The needle may be an amulet, not merely because it is made of steel, but because it is supposed to prick the eye."

And yet, and yet—there are cures for the possessor of the evil eye, cures easily forced upon him! "Attempts are also made to escape the danger by curing the evil-doer. For this purpose the bridle of a mule is put into his mouth and then pulled by somebody. At Fez I was told that three pulls will cure him. . . . Among the Iglīwa, when a man is accused before his governor of having the evil eye, he has not only a bridle put into his mouth, but also a pack-saddle put on his back, and after he has thus for a while been treated as a beast of burden, he is supposed to be cured for the future." There should be scope in Morocco for a Company for the Provision of Harness for the Evil-eyed!

So much for a single phase of Dr. Westermarck's crude and very entertaining book, with the remark that we have but hinted at the fascination of that phase. There are many others in the two volumes, and of each the same may be said: it is dealt with learnedly, thoroughly, and agreeably: never was better instance of teaching without tears.—E. H. G.



MOROCCO IN A WHITE MANTLE: THE FONDAK EN NEJJARIN, OR CARAVANSERAI OF THE GUILD OF CARPENTERS, UNDER SNOW.

The fondak En Nejjarin, the caravanserai of the Guild of Carpenters, where travellers might shelter and merchants transact their business, is the oldest and the most famous of the eleven caravanserais remaining in Fez.



MOROCCO IN UNCOMMON GUISE: THE PALAIS DU BATHA UNDER SNOW.

designs resembling whiskers painted on her face. . . . Among the Ait Wardān, if a person has had several sons who have died early, and their death is supposed to have been caused by the evil eye, the next son is said to be a daughter, and when his head is shaved a fringe (*taīnza*) is left over the forehead just as if he were a girl. With the same object in view they give to their children names which are commonly given to slaves. In the same tribe a new-born infant is wrapped up in swaddling-clothes which have been collected from several different houses, so that it shall not look too tidy and thereby fall a victim to the evil eye."

The best thing, perhaps, is to be born on a Thursday, under the protection of the figure 5, and with that natural charm, a birthmark. That not being achievable, the sure shield must be of a different sort. "Mascots" are innumerable—a black horse; a horse with five white parts, forehead and four legs; rock salt; fire; earth from a shrine; passages from the Koran; alum; yellow, the colour

\* "Ritual and Belief in Morocco." By Edward Westermarck, Ph.D.; Hon. LL.D., Aberdeen; Martin White Professor of Sociology in the University of London; Professor of Philosophy at the Academy of Abo (Finland); Author of "The History of Human Marriage," "The Origin and Development of the Moral Ideas," "Marriage Ceremonies in Morocco," etc. Two volumes. Illustrated. (Macmillan and Co.; 50s. net.)

# THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.

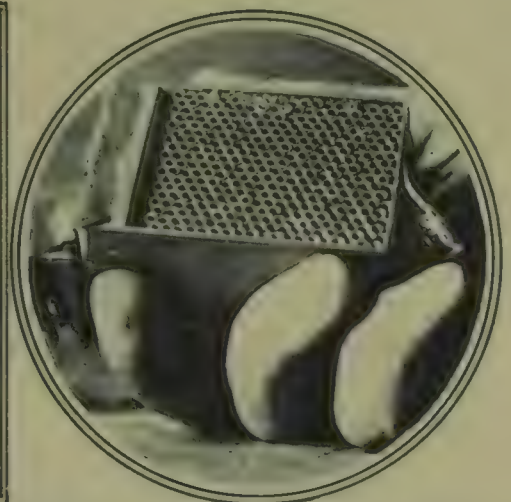
PHOTOGRAPHS BY FARRINGTON, P.I.C., PHOTOPRESS, S. AND G., AND L.N.A.



A RARE BEAST THAT HAS JUST ARRIVED IN LONDON FROM THE FEDERATED MALAY STATES: A BABIRUSSA, OR EAST INDIAN WILD HOG.



EQUIPPED WITH MASTS AND SAILS IN CASE IT SHOULD COME DOWN IN THE SEA: THE NEW GERMAN MULTI-PLANE WHICH IS TO FLY FROM HAMBURG TO AMERICA.



ENABLING OBJECTS WHICH ARE IN DARKNESS TO BE SEEN: THE "ANALYSER" OF MR. J. L. BAIRD'S APPARATUS.



THE RACE FOR THE LAUBERHORN SKI CUP: THE FIRST MAN HOME AND OTHER COMPETITORS.



MME. TUSSAUD'S RISING FROM ITS ASHES: WAX "PATIENTS" AWAITING TREATMENT IN THE SHOW'S "INFIRMARY."



FEMININE ATHLETICISM IN JAPAN: GIRLS PLAYING "VOLLEY BALL" AT TOKYO—ON A HOLIDAY OCCASION.



THE COMMUNIST RISING IN WEST JAVA: A LEADER OF THE REVOLT TAKEN PRISONER.

The upper canines of the Babirusa boar are sometimes twelve inches in length and nearly reach the forehead. The lower pair partake of the same unusual development and direction, but not to the same extent; nor do they pierce the lips. The sow's tusks are much smaller.—The German multi-plane which will attempt to fly from Hamburg over England to America this summer is fitted with floats and detachable landing-wheels. It is also provided with two masts and sails, in case it should have to land in the water and be navigated.—The "Analyser" is part of Mr. J. L. Baird's apparatus for enabling objects which are in darkness to be seen. The infra-red rays reflected from any object pass

through the "analyser," which sub-divides the picture into minute areas and passes them on to a sensitive cell, after which the original becomes visible on the viewing-screen. Further details were given in our issue of December 25 last.—The race for the Lauberhorn Ski Cup—from the shoulder of the Lauberhorn to Inner Wengen—took place on January 14. In the photograph (from left to right) are: I. B. M. Pirie; Wiecken (third); V. Althaus (fourth); W. G. Fryer (fifth); V. M. Weyand (sixth); D. J. Waghorn (first man); Barry Caulfield; H. R. D. Waghorn (second).—There was a brief Communist rising on a considerable scale in West Java in the middle of November. A number of arrests were made.

# THE TROUBLED EAST AND THE TRANQUIL WEST: SCENES IN CHINA, RUSSIA, AND SPORTING ENGLAND.

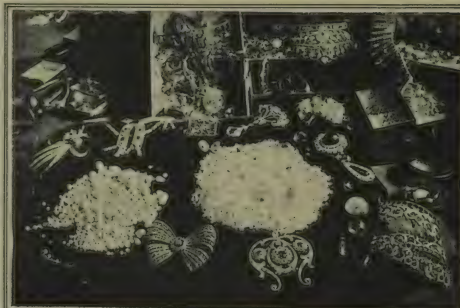
PHOTOGRAPHS BY P. AND A.



WHERE THE FOREIGN SETTLEMENTS HAVE BEEN PUT IN A STATE OF DEFENCE, WITH BARBED-WIRE BARRICADES AND STEEL GATES, IN VIEW OF A PANORAMIC VIEW OF THE BUND AT SHANGHAI, THE GREAT TREATY PORT AT THE



EXHIBITED IN MOSCOW BY THE SOVIET TO DISPROVE RUMOURS OF SALE: THE IMPERIAL RUSSIAN REGALIA, INCLUDING THE TSAR'S CROWN, SCEPTRE, AND SWORD, AND A MODEL OF A CHURCH IN THE KREMLIN.



THE RUSSIAN CROWN JEWELS RECENTLY PLACED ON EXHIBITION IN MOSCOW, WITH EXTRAORDINARY PRECAUTIONS AGAINST THEFT: GEMS FROM THE IMPERIAL COLLECTION, INCLUDING SOME OF THE WORLD'S LARGEST DIAMONDS AND PEARLS.



THE REVIVAL OF THE VOGUE OF ICE-RINK SKATING IN LONDON: WINTER SPORT AT THE LONDON ICE CLUB RECENTLY OPENED IN WESTMINSTER, ON A SHEET OF ARTIFICIAL ICE WITH AN AREA OF 17,000 SQUARE FEET.

The grave situation in China, especially in regard to the question of protecting Shanghai, was considered recently at a special meeting of the Cabinet, at which the Secretary for War, Sir Laming Worthington-Evans, was among the Ministers present. The Foreign Concessions at Shanghai have already been put in a state of defence, in view of a possible Cantonese attack or outbreaks of mob violence; barbed-wire barricades and steel gates have been erected, and the Municipal Council has taken active measures to organise the local forces. Large numbers of British and other refugees from the disturbed interior of China have arrived in the city. The Admiralty announced on January 17 that the First Cruiser Squadron (then in Greek waters) had been ordered to be in readiness to proceed to China if so required. The foreign property at Shanghai is estimated to be worth about £200,000,000.—The Russian Crown jewels and regalia,

TOPICAL AND THE "TIMES."



POSSIBLE ATTACK BY THE CANTONESE FORCES, AND MANY BRITISH AND OTHER REFUGEES FROM THE INTERIOR OF CHINA HAVE COME FOR SAFETY: MOUTH OF THE YANGTZE, SHOWING THE PRINCIPAL BUILDINGS ALONG THE WATER FRONT.



A NEW DEPARTURE IN PRELIMINARY TRAINING FOR THE BOAT RACE: THE FIRST PRACTICE ROW ON THE SEVERN—THE OXFORD BOAT AT SHREWSBURY, SHOWING THE FAMOUS SCHOOL ON THE HILL IN THE BACKGROUND.

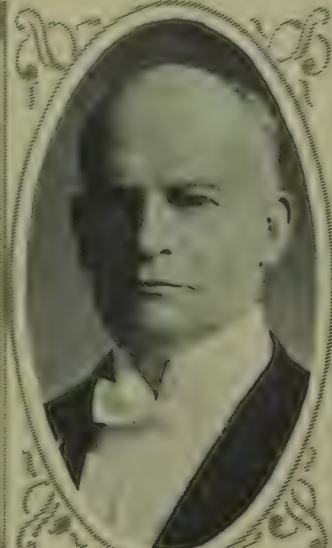
with other jewellery confiscated from aristocrats at the Revolution, were lately placed on exhibition in Moscow by the Soviet authorities, to disprove rumours that they had been sold. The exhibition is said to have attracted great interest, and elaborate precautions were taken to guard the treasures against theft.—With the opening of the new London Ice Club in Grosvenor Road, Westminster, there has been a great revival in the popularity of skating. The artificial ice rink, which is 175 ft. long and over 100 ft. wide, is attracting large numbers of enthusiasts.—In the preliminary practice for the Varsity Boat Race this year there has been an interesting innovation, the Oxford crew having begun their training at Shrewsbury, under Mr. A. E. Kitchen, the school rowing coach. This was the first instance of Boat Race practice on the Severn. Mr. Kitchen took charge of the boat at Shrewsbury from January 11 to 17, and later at Oxford.

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY RUSSELL, LAFAYETTE, ELLIOTT AND FRY, L.N.A., PHOTOPRESS, SWAINE, TOPICAL, VANDYK, SPORT AND GENERAL, KEYSTONE, AND ILLUSTRATIONS BUREAU.

FOUNDER OF THE SHELL  
TRANSPORT COMPANY: THE  
LATE VISCOUNT BEARSTEDWIFE OF THE LATE VISCOUNT  
BEARSTED: THE LATE  
VISCOUNTESS BEARSTED.AN OFFICIAL OF THE ROADS  
DEPARTMENT: THE LATE  
MAJOR F. R. PHIPPS, O.B.E.AN EMINENT EDUCATIONIST:  
THE LATE SIR ISAMBARD  
OWEN.A WELL-KNOWN LONDON  
FIGURE: THE LATE SIR  
B. FAUDEL-PHILLIPS, B.T.AT CANNES FOR THE LAWN-TENNIS:  
REPRESENTATIVE "STARS" OF THE COURTS  
AT THE MÉTROPOLE TOURNAMENT.In the photograph are included the following  
representatives of the nations:—

J. E. MACRANE (ARGENTINA).  
CAPTAIN FICK (SWEDEN).  
H. SYDOW (AUSTRIA).  
C. F. AESCHLIMAN (SWITZERLAND).  
COLONEL H. G. MAYES (CANADA).  
CRAIG BIDDLE (UNITED STATES).  
E. WORM (DENMARK).  
F. GATTEGNO (SPAIN).  
A. WALLIS MYERS (ENGLAND).  
C. M. SIMOND (REFEREE).  
E. SCHYBERGSON (FINLAND).  
J. BRUGNON (FRANCE).  
Mlle. VLASTO (GREECE).  
MME TAUNAY (HOLLAND).  
ISHARQUE (INDIA).  
MRS. O'NEILL (IRELAND).  
COUNT J. DE MARTINO (ITALY).  
Y. MATSUDAIRA (JAPAN).  
I. BORBOLLA (MEXICO).  
HON. F. M. B. FISHER (NEW ZEALAND).  
A. SMEDSRUD (NORWAY).  
S. CZETWERTYNSKI (POLAND).  
COLONEL HAARRTMAN (RUSSIA).  
DR. A. A. WARDEN (SCOTLAND).  
T. MOGIN (SERBIA).  
MRS. COLEMAN (SOUTH AFRICA).

A PIONEER OF MODERN  
GEOGRAPHY: THE LATE  
SIR JOHN SCOTT KELTIE.KEEPER OF THE BIRMING-  
HAM MUSEUM: THE LATE  
SIR WHITWORTH WALLIS.THE ONLY SURVIVOR OF THE BRITISH  
PARTY IN THE ZERS AVALANCHE  
DISASTER: MISS WOODWARD RETURNS  
HOME WITH MR. ERNEST RAYMOND.THE FIRST CANADIAN  
ENVOY AT WASHINGTON:  
MR. VINCENT MASSEY.SENIOR COUNTY COURT  
JUDGE: THE LATE  
SIR THOMAS GRANGER.

Lord Bearsted, who died on January 17, at the age of seventy-three, survived his wife only a few hours. He was formerly Sir Marcus Samuel. He was the founder of the Shell Transport and Trading Company, and for a long period its Chairman. He was Lord Mayor of London in 1902-3. Lady Bearsted was Fanny Elizabeth, only daughter of Mr. B. Benjamin.—Major Phipps was Senior Engineering Inspector of the Roads Department.—Sir Isambard Owen, who died suddenly in Paris on January 14, at the age of seventy-six, was well known as an educationist, at first in Wales, and afterwards in England. Amongst other posts, he had held those of Deputy Chancellor of the University of Wales, Principal of Armstrong College, and Vice-Chancellor of the University of Bristol.—Sir Benjamin Samuel Faudel-Phillips came of a family well known in London. He was one of his Majesty's Lieutenants for the City of London, and had held the offices of High Sheriff for the County of London and High Sheriff of Herts. During the war he was with the Red Cross in France, and in the Intelligence Depart-

ment of the Admiralty.—Sir John Scott Keltie pioneered the scientific study of geography in this country. For twenty-three years he was Secretary of the Royal Geographical Society.—Sir Whitworth Wallis, Keeper of the Birmingham Museum and Art Gallery, died suddenly on January 16 at the age of seventy-one. He was formerly in charge of the Indian collection of art treasures formed by King Edward VII., and housed at South Kensington. He was a member of the Council of the National Art Collections Fund and a trustee of Shakespeare's birthplace.—Miss Woodward, who survived the avalanche in the Arlberg Mountains on New Year's Day, has just returned home. Mr. Ernest Raymond is the well-known novelist. He was formerly a clergyman, but resigned his Orders in 1923. He conducted the burial service at Lech.—The appointment of Mr. Vincent Massey as his Majesty's first "Envoy Extraordinary and Minister Plenipotentiary at Washington to represent the interests of the Dominion of Canada" was announced recently.—Sir Thomas Granger was the senior County Court Judge.

# At the Sign of St. Paul's

By JOHN OWEN.

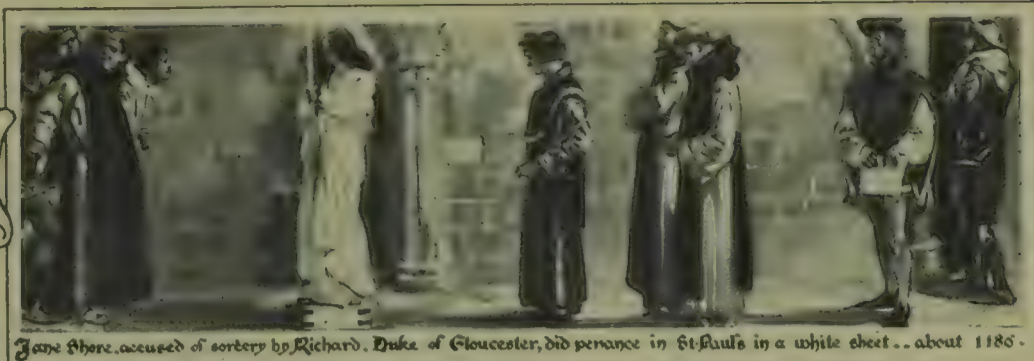
**Reconstruction.** When I dropped in at the Imperial Institute to see the drawings by the British School at Rome, I was not inconvenienced by a mob, as I had been at the Exhibition of Flemish Art. Actually when I arrived one visitor only was examining the designs. He left, and a schoolboy wandered in—and, probably discovering the presence of a strong odour of Latinity, escaped. The next visitor was the Prince of Wales, who, with a small party, spent some time over Mr. Charlton Bradshaw's brilliant reconstruction of Præneste. But the unknown visitor, the schoolboy, and the Prince were all on a good thing. This small show is one of the most interesting exhibitions to be seen in London just now. First of all, there are these drawings of Mr. Bradshaw's reconstructing Præneste (the modern Palestrina). They bring to life, in an astonishing way, the Roman civilisation of the day when Præneste was famous both as a shrine and as a health resort. Here was a celebrated temple of the Goddess of Fortune; and we are reminded that offerings were made at this shrine by Prusias, King of Bithynia, in 168 B.C., and that Carneades visited the scene. But the appeal of these designs is not only, perhaps not so much, historical as human. We are given such an extraordinary sense of the living Past. Here were these people, living as we live. Here is a drawing ("Præneste, Section Restored") which, with its intensely blue sea, might very well hang from a hoarding to-day, among reminders that each of our seaside resorts is the queen of watering-places, has the most sun and the least rain. One is prepared to be told that Præneste is so bracing. The Emperors must have found it so, for it was patronised by Augustus, Tiberius, Hadrian—who built the inevitable villa—and Marcus Aurelius. Another extremely interesting reconstruction is Mr. Laurence's design showing the "Insulæ." It has been discovered that these were different from the ordinary houses of the Romans, being blocks of flats three or four storeys high. We are told that they were "planned with strict regard to economy of space," and that for their light they depended, as modern houses do, on windows opening on the street, in contrast with the "domus" type, which was built round a courtyard. These flats are described as "surprisingly modern," as, indeed, they would seem to be. One looks for the legend "bath (h. and c.)" and "lift" almost with expectation.

The sight of these things makes us a little speculative, a little wistful, a little less sure of our own overwrought civilisation. What is there to keep us alive? But there is something—the Faith that we have received. So that, even in sight of these evidences of a spent civilisation, we need not lose courage.

**Re Morse.** In the last fortnight we have heard a good deal about the wireless 'phone. Some people, not content with hearing, have overheard. I observe that there has been eavesdropping in Johannesburg while New York whispered soft nothings, at £15 for three minutes, to London.

It is, I think, only fair to follow my reminder that the telephone was as much a British as an American

triumph by the admission that the pioneer of Transatlantic communication by means of electricity was an American, Morse; and that one of the earliest experimenters was another American—none other than the celebrated Benjamin Franklin. It was Morse who really discovered the possibilities of an electric current for the purpose of a submarine telegraph. Having laid his views before the American Institute, he was encouraged to proceed to a demonstration, and he arranged to connect up two points, Governors Island and Castle Garden—separated by a mile of water. Everything began well, the first few signals being received and recorded. But then, as we are told, the great pioneer "was deeply mortified to have to submit to an abrupt interruption of his experiment." What had happened was that the keel of a passing vessel had cut the cable. But the attempt was fruitful: it was found that the current passing through the water was in proportion to the size and proximity



Jane Shore, accused of sorcery by Richard, Duke of Gloucester, did penance in St. Paul's in a white sheet... about 1185.

## Great or Small by Degrees?

The value of a university education in commerce has been much discussed of late, and we have been given the usual list of scholars who are also bank managers. Mr. Walter Leaf must be positively weary of seeing his name set out to confirm what should be the self-evident proposition that a man is the better and not the worse for every scrap of learning that he is able to carry.

"A little learning is a dangerous thing," but the danger is nothing to the profound and awful peril that goes with no learning at all. In the minds of some business men there is a suspicion of a university-trained intelligence, but the prejudice is less generally held to-day, when graduates are willing to sell no less than to wear gowns; to constitute themselves "tailors to gentlemen," and sometimes even to "gents"; and when it is possible for Mr. Herbert

Kendrick, whose lively work, "The Game of Commerce," is well known, to record of a firm of cotton merchants who "put high value on trained brains" that they "have accepted university graduates and sent them with practically no office or market experience here direct to some of their buying branches in the United States."

## A Nest for Mayors.

The official visit which the Lord Mayor of London is this week paying to the Rubber Exhibition in Paris should provide enjoyment for everybody. The Parisians will be interested, while there should be no occasion more pleasant to the visiting party. For in Paris the Lord Mayor really does, as they say in drapers' advertisements, "get value." It doesn't take an island to make a nation insular, any more than it takes a Scotland to make a Scots mist, and every country is insular in its apprehensions of the relative social values set and observed by the people of other nations. A West End hotel servant is the only person of his rank who has the least notion of what is signified by a foreign title, and abroad, particularly in countries

professedly at least democratic, where titles of nobility have been abolished, civic dignitaries are exalted. A Mayor has just as much right to honour as most of the public persons who cross the Channel to make speeches; but what is proved is merely this, that an English municipal official who wants to be taken with entire seriousness should go abroad in his official capacity. Not but what, on occasion, the Lord Mayor—by which is intended the Lord Mayor of London—can travel into the provinces with considerable magnificence. There was a famous visit to Scarborough, for instance, in the year 1880, when the Lord Mayor, accompanied by his suite, went down by special train to open the new pier. The train broke records that day.

A Mayor who wants to break the record for "good reception," as the wireless "fans" have it, must cross the Channel, and enter a country where there is no *mal-de-mayor*, but only an intense reverence for an ancient and worthy office.



AN INTERESTING DISCOVERY CONCERNING BRITISH RELATIONS WITH CHINA OVER A CENTURY AGO: A PAINTING ON SILK (ASCRIBED TO STOTHARD) OF A CHINESE TRIAL OF ENGLISH SAILORS AT CANTON IN 1807.

We reproduce here one of two paintings on Chinese silk, attributed to Thomas Stothard (1755-1834), illustrating a historic Chinese trial, held in the hall of the English factory at Canton in 1807, in the presence of a select committee, to investigate a charge of murdering a Chinese brought against "liberty" men from H.M.S. "Neptune." The pictures belong to Captain W. M. Jaggard, of Stratford-on-Avon, who discovered them in an old inn, where they had hung for a hundred years. He recently exhibited them to the Council of the Royal Asiatic Society, which possesses a duplicate of the above trial scene, presented by one of its members, Sir George Thomas Staunton, in 1834. Sir George is the second of the five Europeans on the left. The others are Captain Rolles, R.N., John William Roberts, Thomas Charles Pattle, and William Bramston. As the Society's duplicate is on English canvas, it is supposed that the pictures on silk are originals, and they are valued at a thousand guineas. Each figure in the court is a portrait. The other painting shows the exterior of the hall, with the chief Chinese official in his palanquin.—[Photograph by Topical.]

of the plates used, and the next experiment was a complete success. The world became interested; schemes for submarine telegraphs were everywhere begun; and on Aug. 28, 1851, the *Goliath* laid the cable between England and France. The Transatlantic cable, laid by the *Great Eastern*, followed, and it seemed to our fathers that to no new tax could their suffering imaginations be submitted. And already the electric cable is redundant! But when we pay our £15 for three minutes' wireless talk with America, let us remember two men who first investigated the element by means of which the transmission of our extremely valuable conversation is rendered possible, and who were celebrated in the rhyme—

"That steed called lightning (says the Fates)  
I own'd in the United States;  
'Twas Franklin's hand that caught the horse,  
'Twas harnessed by Professor Morse."

# A WINDOW ON THE WORLD: STRIKING VIEWS OF NOTABLE EVENTS AND OCCASIONS FAR AND NEAR.

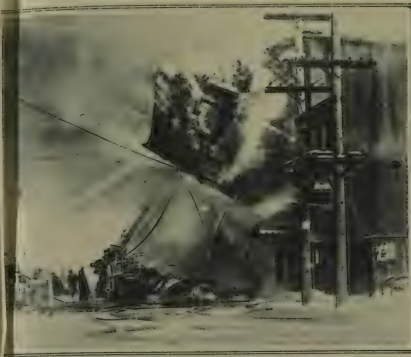
PHOTOGRAPHS BY ROL. C.N., THE "TIMES," TOPICAL, KEYSTONE, SPORT AND GENERAL, P. AND A. FARRINGTON PHOTO. CO., AND UNDERWOOD.



A FAMOUS PARIS THOROUGHFARE, COMPLETED: THE SCENE IN THE BOULEVARD HAUSSMANN DURING THE INAUGURATION OF THE LAST SECTION BY THE PRESIDENT OF THE FRENCH REPUBLIC.



AN INTERESTING DISCOVERY IN ATHENS: A DOUBLE TOMB OF MARBLE, DATING FROM THE FOURTH CENTURY B.C. FOUND IN THE BYRON QUARTER, WITH THE SKULLS OF THE TWO SKELETONS IT CONTAINED.



PHOTOGRAPH OF TRAGIC INTENSITY: THE FRONT WALL OF THE BURNING WINNEPEG THEATRE IN THE ACT OF COLLAPSING ON THE FIREMEN BELOW, OF WHOM FOUR WERE KILLED.



COMMEMORATING THE HUNDRED YEARS OF PEACE BETWEEN CANADA AND THE UNITED STATES: THE GREAT FRONTIER PEACE BRIDGE OVER THE NIAGARA ABOVE THE FALLS, CONNECTING FORT ERIE AND BUFFALO.



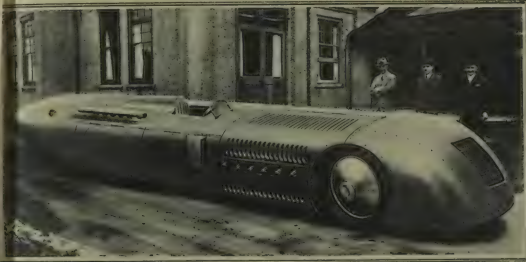
SOARING ON SKI: MR. A. BISHOPP, THE WINNER OF A SKI-JUMPING CONTEST AT ENGELBERG, WITH A 160 FT. JUMP, IN MID-FLIGHT.



DINOSAUR BONES FROM TANGANYIKA AT THE NATURAL HISTORY MUSEUM: SORTING PART OF AN IMMENSE CONSIGNMENT OF PLASTER-BANDED FOSSILS, FOR WHICH MORE ACCOMMODATION IS NEEDED.



THE GERMAN CRUISER WHOSE OFFICERS RECENTLY AVERTED A DISASTER AT CAPE TOWN BY TURNING A HOSE ON A CROWD: THE NEW "EMDEN," SUCCESSOR OF THE FAMOUS COMMERCE-RAIDER.



A TANK-LIKE EMBODIMENT OF POWER AND SPEED: THE NEW 100-H.P. SUNBEAM RACING CAR, WITH (L. TO R.) MR. C. B. KAY (WORKS MANAGER), MR. LOUIS COATALLEN (DESIGNER AND MANAGING DIRECTOR), AND BRIG-GENERAL HUGGINS (A DIRECTOR).



THE DUKE AND DUCHESS OF YORK AT THEIR FIRST PORT OF CALL ON THEIR VOYAGE TO AUSTRALASIA: THE ROYAL VISITORS AT LAS PALMAS—THE DUCHESS LADEN WITH AN "EMBARRASSMENT" OF ROSES.



A SKIER BEATS TOBOGGANS ON A CANADIAN ICE-RUN: TYND NELSON (CENTRE) AFTER A RACE WITH TWO TOBOGGANS AT CHATEAU FRONTENAC.

The Boulevard Haussmann in Paris has recently been extended, completing its connection with the Grands Boulevards. The final section was formally inaugurated by President Doumergue on January 15.—An ancient Greek double tomb containing skeletons was recently discovered in the Byron quarter on the outskirts of Athens. Archaeologists date it to the fourth century B.C. A marble inscription bearing the names and rank of the interred has been removed to the National Museum.—The Winnipeg Theatre was burnt down on December 23. Other photographs of the disaster appeared in our last issue.—The new Peace Bridge over the River Niagara has been built to commemorate the hundred years of peace between Canada and the United States. The centenary celebration was deferred from 1914 owing to the war. It is hoped that the Prince of Wales will join with the Canadian Premier and the American President in formally opening the bridge.—The Natural History Museum lately received 300 cases of dinosaur and other fossil bones from the

British Museum Expedition in East Africa. Dr. Bather, the Keeper of Geology, stated the other day that so far it had been possible to open only about fifty of the cases, and that there was urgent need of increased staff and accommodation.—The new German cruiser "Emden" was the centre of exciting experiences at Cape Town on January 16. An invitation to the public to inspect the ship attracted a huge crowd to the quayside, and there was danger of many people being pushed over into the water. The ship's officers turned a hose on the rear of the crowd, causing a retreat, and thus averted a disaster.—The Duke and Duchess of York landed at Las Palmas, in the Canary Islands, on January 10, and were received by the Spanish authorities. The Duchess was presented with gifts of roses by the wife of the British Consul. During the day the Duke played tennis at the Las Palmas Tennis Club. In the evening they entertained the Military Governor, General Revello, and the Civil Governor, Senor de Angulo, on board the "Renown."

# A CROWD-COMPELLING "RUGGER" MATCH BROADCAST: ENGLAND v. WALES.

PHOTOGRAPHS BY SPORT AND GENERAL.



A DRAMATIC MOMENT IN THE GREAT INTERNATIONAL "RUGGER" MATCH BETWEEN ENGLAND AND WALES AT TWICKENHAM: THE NEW ENGLISH CAPTAIN, MR. L. J. CORBETT (IN WHITE JERSEY, GROUNDING THE BALL), SCORES A TRY BETWEEN THE POSTS OF THE WELSH GOAL, AFTER A BRILLIANT RUN THROUGH THE CENTRE OF THE WELSH DEFENCE.



BROADCASTING AN ACCOUNT OF THE MATCH DURING PLAY: THE 'B.B.C.' HUT CONTAINING MICROPHONES, WITH A MOTOR-VAN BELOW CONTAINING AMPLIFIERS.



THE ENORMOUS POPULARITY OF "RUGGER": PART OF THE VAST CROWD WATCHING THE WALES v. ENGLAND MATCH—SHOWING THE SCORING-BOARD BESIDE THE CLOCK-TOWER IN THE BACKGROUND.



THE ENGLISH TEAM: (L. TO R.) IN FRONT, ON GROUND H. C. C. LAIRD AND J. R. B. WORTON; MIDDLE ROW H. G. PERITON, H. M. LOCKE, G. CONWAY, L. J. CORBETT (CAPTAIN), R. COVE-SMITH, E. STANBURY, AND J. HANLEY; STANDING AT BACK R. H. HAMILTON-WICKES, T. COULSON, J. S. TUCKER, K. J. STARK, J. C. GIBBS, K. A. SELLAR, AND THE REFEREE



THE WELSH TEAM: (L. TO R.) MIDDLE ROW—G. ANDREWS, WINDSOR LEWIS, B. O. MALE, B. R. TURNBULL (CAPTAIN), ROWE HARDING, (OMIT ONE) W. C. POWELL; (ON RIGHT, IN FRONT), JOHN ROBERTS; (FIFTH FROM LEFT, STANDING) D. JONES; (NOT LOCATED) R. C. HERRERA, J. H. JOHN, S. LAWRENCE, TOM LEWIS, H. PHILLIPS, WATKYN THOMAS, AND W. WILLIAMS

England beat Wales, after a great struggle, in the international "Rugger" match at Twickenham on January 15, by 11 points to 9. England's score comprised one converted try, a penalty goal, and a goal from a mark, while that of Wales consisted of two unconverted tries and a penalty goal. Mr. L. J. Corbett, who captained the English team, obtained his try (as shown in the large photograph at the top) just before the end of the first half of the match. He made a

brilliant run straight through the centre of the Welsh defence, and grounded the ball between the goal-posts. The try was converted into a goal by Mr. E. Stanbury. The great and growing popularity of Rugby football as a spectacle was evidenced by the enormous crowd. It numbered some 52,000 people, including quite 10,000 supporters of Wales. The referee, who appears in both the above groups of the teams, was Mr. R. L. Scott, a Scottish international.

# ENGLAND MAINTAINS THE "TWICKENHAM SPELL": INCIDENTS OF PLAY.

PHOTOGRAPHS BY SPORT AND GENERAL



A GOOD SAVE BY WALES (DARK JERSEYS): A WELSH PLAYER GETS THE BALL AFTER AN ENGLISHMAN HAS BEEN BROUGHT DOWN.



A GOOD RUN THROUGH BY ENGLAND (WHITE JERSEYS): AN ENGLISH PLAYER WITH THE BALL BREAKS AWAY FROM WELSH PURSUERS.



MR. J. R. B. WORTON (ONE OF THE ENGLISH HALF-BACKS) MAKES A FINE SAVE: TOUCHING DOWN THE BALL CLOSE TO THE LINE BEFORE A WELSH RUSH.



A GOOD PASSING MOVEMENT BY WALES OUT OF THE "SCRUM": A WELSH HALF BACK PASSES TO ONE OF THE THREE-QUARTERS.



A WELSH PASSING MOVEMENT NIPPED IN THE BUD: TWO OF THE ENGLISH THREE-QUARTERS GET THE BALL FROM A WELSH PLAYER.



MR. J. H. JOHN, A WELSH FORWARD, GETS RID OF THE BALL WHEN TACKLED BY AN ENGLISH "SCRUM" HALF: A LONG PASS.

Wales have never yet succeeded in beating England on the Twickenham ground in an international "Rugger" match, but they made a fine effort to do so on Saturday, January 15, and (as noted on our other page illustrating the event) succeeded in scoring nine points to England's eleven. Wales were unlucky in the fact that one of their best forwards, Mr. D. Jones, broke his collar-bone early in the game. The accident occurred in a break-away that led up to the scoring of

the first Welsh try. On the other hand, England were without the services of Mr. W. W. Wakefield, who was unable to play. England's victory has been attributed mainly to the superior work of the forwards, who got the ball out of the scrummage, as a rule, more quickly than their opponents. But, as the scores indicate, it was a great match, very evenly contested. Wakefield had to resign his place in the English team owing to an injury to his knee.

# THE WORLD OF WOMEN.

## A Woman Critic.

Miss Rebecca West, who has been giving the P.E.N. Club her impressions of some American novels,

is, like Miss Clemence Dane, an extraordinarily fluent speaker, and so anxious to communicate her stores of information that she is apt to leave her audience gasping for breath. This certainly happens when she deals with a subject of which she knows so much and so little is known in this country, such as the works of America's most distinctive novelists. She is always extraordinarily interesting; some of her generalisations were extraordinarily good, and her casual epigrams extraordinarily brilliant. But her superlative admirations were also extraordinary, and it was rather surprising to hear this acute critic declare that Mrs. Edith Wharton had "one of the most brilliant minds the world had ever known." Those who sit at the feet of many fine speakers begin to wish that for a definite period—say for ten years—the use of the word "extraordinarily" could be prohibited. This would be a severe blow even to Miss Maude Royden and Dean Inge, but it would be good discipline, and would lead to great clarity of thought.

## The Master of Burleigh.

Lord and Lady Balfour of Burleigh now have a son and heir.

Their first three children are girls, who will no doubt do their best to spoil the welcome little brother, though they themselves are too well brought up to imagine that boys are in any way superior to girls. Lady Balfour is a beautiful woman, tall and graceful, with a small head admirably poised. Like her husband, who has been for many years a Borough Councillor, she takes an active interest in public affairs. She is the honorary secretary of the very useful society that hampers itself with the cumbersome title of the National Union of Societies for Equal Citizenship, and she may be found working at its offices in the busiest times, while she speaks rarely, but effectively, at its conferences. She walked in the Equal Franchise procession last year, and was one of the speakers at the big meeting in Hyde Park.

Because they know so much about the lives of the poor people in crowded tenements, both she and her husband are earnest supporters of the demand that official permission shall be given for information about methods of restricting families to be supplied at welfare centres.

## The Excluded Peeresses.

So many people are abroad just now that it is hardly likely the twenty or more ladies who are Peeresses in their own right will all be in England on Feb. 24, and able to attend the dinner that the Women's Election Committee is giving on that date in their honour. Baroness Clifton, for instance, may still be in Canada, and Lady Seafield in the East, but it is hoped that a good many others will be present. The list of these ladies includes only one Duchess, Princess Arthur of Connaught, Duchess of Fife; the Duchess of Norfolk appears in it as Baroness Herries. Lord Roberts's daughter is one of the five Countesses; and Lady Wolseley and Lady Rhondda are the only two Viscountesses. Several others have merged their rank in the more exalted rank of their husbands.



A DISTINGUISHED HOSTESS:  
LADY ST. HELIER.  
Photograph by Beresford.

The Women's Election Committee, of which Dr. Christine Murrell is President, exists to facilitate the return of suitable women to Parliament, and, while the funds desired are needed to help women candidates for the House of Commons to contest election campaigns, the Committee is also concerned about

the admission of the women already qualified to the House of Lords. Lord Astor, the father of the Peeresses Bill, will be one of the guests at the dinner.

## A Lady from Edib, the East.

Mme. Halide Turkish novelist, journalist, and feminist leader, has now published the story of her interesting life, on which she has been working for months at her home in Buckinghamshire. She is still a comparatively young woman, but she can remember the thwarted life of intellectual women during the old régime, has a vivid memory of the way her countrywomen came out of their retirement to help in public services during the war, and thoroughly understands the rapid developments

that have brought about their enfranchisement since then. None of them has had a more exciting life than Halide Edib herself. She has long been prominent in public affairs. In the fighting between Greece and Turkey four or five years ago, she rode with the Turkish Army right through Asia Minor to Smyrna. It was her special duty to investigate and prepare reports on Turkish casualties, and on the state of the districts invaded by the Greeks.

When the Young Turk movement took control, she was the only woman on the commission set up to draft the constitution, and the only woman elected to the first congress.

Those who knew Halide Edib when she was little more than a girl say she was very lovely. She is very handsome now, though she has two almost grown-up sons at college. She dresses in European fashion and wears smart hats, but it took her a long time

## TURKISH NOVELIST AND FEMINIST LEADER: MME. HALIDE EDIB.

to get used to that. When she came to England last year, she used to say she would feel much more at home in a veil, or in the new style of headdress that Turkish women had adopted—a small piece of folded cloth that matched the dress.

## A Victorian Hostess.

To most Londoners of the present day, Lady St. Helier is known as the slender and alert lady dressed rather severely in black who has been a prominent and active member of the London County Council for more than sixteen years, and who has done so much for poor children. It was with regret that they heard of her decision to withdraw from public work. Now it is known that she is very seriously ill at her home in Portland Place, which was the scene of her famous receptions in Victorian days and the early part of this century.

Few women have had an intimate acquaintance with so many of the celebrated people of her time, and none has been more successful in bringing them together socially. She is one of those Scots from the far North who have swooped down and conquered London, but she came at once into an

exclusive social world where she had many family connections. Her first husband was Colonel Staley, a son of the second Baron Stanley of Alderley. Their eldest daughter, the Countess of Midleton, is a goddaughter of Thomas Carlyle. The Hon. Mrs. Stanley's renown as a hostess increased still further when, after her second marriage, to Sir Francis Jeune, afterwards Lord St. Helier, men famous in the legal profession came into her circle, bringing indirectly wider interests. Everyone who was anybody came to her dinners and receptions, and less distinguished people felt it was a great honour to be in their company.

Lady St. Helier is the eldest daughter of the late Mr. Keith Stewart-Mackenzie of Seaforth, and comes of a family famous in Scottish history for its devotion to the Stuart cause, and for which the Earls of Seaforth suffered attainder. She is also connected with the Earls of Galloway—one of whom was fined £4000 (a huge sum in those days) by Oliver Cromwell for his loyalty to the King. This gallant nobleman lived to see the Restoration.

## Learned Youth.

Mussolini would be terribly upset if he knew about Mrs. Barbara Wootton. He would not know which way to think. As a student at Girton she was allowed to study subjects that he believes to have a very bad effect on women, and then she was allowed—in fact, she was even asked—to become Director of Economic Studies at the College. To make matters infinitely worse, Mr. Snowden, as Chancellor of the Exchequer, made her a member of the Colwyn Committee, where this audacious woman—so clearly out of her proper sphere—sat for two and a half years in deliberation with the grave and reverend seigniors who were discussing the intricate questions of our National Debt, and who actually admired the ability with which she took her share in the arduous work. Perhaps the most lamentable part of this story—a story that may be regarded as a serial, for there is no saying where Mrs. Wootton's brilliant career will take her—is that the woman is now Principal of Morley College, with eighteen hundred students, the majority of whom are men, under her direction, and she is letting them learn all sorts of things.

That is the dark side. The champion of youth would have to rejoice in spite of himself, however, in the fact that Mrs. Barbara Wootton's achievements are those of youth. She was only twenty-two years of age when she was appointed to the staff at Girton, and only twenty-six when Mr. Snowden, with a knowledge of the valuable work she had done in research, put her on the Financial Committee. She is much liked by all her associates, and, as a speaker on abstruse economic subjects, has a clear, lucid style that makes her lectures interesting.



## ENGAGED TO THE HON. LAURENCE METHUEN: THE HON. O. CAMPBELL.

The Hon. Olive Campbell is the only daughter of Lord and Lady Blythwood, and her marriage to the Hon. Laurence Methuen, youngest son of Field-Marshal Lord Methuen, will take place at All Hallows Church, Inchinnan, on Feb. 23.

Photograph by Lafayette.



## THE PRINCIPAL OF MORLEY COLLEGE: MRS. BARBARA WOOTTON.

Photograph by Lenare.

# South Africa

## THE EMPIRE'S SUN LAND



WHEN Sir Francis Drake made his meteoric voyage round the world in the "Golden Hind" in 1580, he doubled the Cape of Good Hope. "This Cape," he recorded, "is a most stately thing and the fairest Cape we saw in the whole circumference of the earth."

Since Drake's day the South African route has become one of the greatest ocean highways of the Empire and the modern liner, with speed and comfort, makes light of the voyage, renowned as the fair-weather passage of the seas.

The Cape route is rich in historical associations linked up with Empire Trade, but few of the white-winged argosies of old set sail for South Africa on enterprises more charged with romantic interest and joyous possibilities than those which await the traveller of to-day. It is a voyage of discovery to a realm of sunshine, health and happiness, which may open up splendid opportunities in new spheres of activity and interest.



Intending visitors to South Africa are invited to communicate with THE PUBLICITY AGENT, SOUTH AFRICA HOUSE, TRAFALGAR SQUARE, LONDON, W.C.2. Tours are arranged and booked in London by experienced officials with an intimate knowledge of the Dominion and its prevailing conditions.

Write for Travel Brochure ("A.Y.") or  
Telephone Regent 6760, Extension 120.



# Fashions & Fancies



A fascinating boudoir cap of lace, net, and cerise ribbons, from Dickins and Jones.

## The Coat Frock Returns to Favour.

A guerrilla warfare has waged for several seasons between the two-piece ensemble and the coat and skirt. Meanwhile, the coat-frock has been quietly regaining its position, and this season promises once more to take a foremost place in the field of fashion. The new models combine the appearance of a two-piece affair with the comfort of an all-in-one dress. They open coat-fashion in front,

WHEREIN ARE DISCUSSED A FEW OF THE RUMOURS WHICH ARE RIFE CONCERNING MANY INTERESTING INNOVATIONS IN THE COMING SEASON'S FASHIONS.

revealing a wide panel of a lighter material, which is pleated from the waist. A decorative buckle or a motif of embroidery fastens in the centre the mock coat. Amongst the coats and skirts, there is one very marked tendency—the mode for introducing tiny pleats in front only, leaving the sides and back plain. It gives a delightfully jaunty air to the simplest suit, and achieves an added slimness at the back.

## Is the Slit Skirt Coming Back?

Another and more startling innovation which has appeared in the mid-season collections is a tighter skirt slit a few inches in the centre to allow freedom of movement. It is a long time since the slit skirt startled us all during the war, and it will be interesting to see whether this resurrection will live. Since skirts are so short, almost half the length of those of former days, the matter is a difficult one, which needs the art of a good tailor, or the results would be disastrous. A fraction of an inch one way or the other makes all the difference in a really smart model. Sometimes the skirt is fitted with a small inner flap of silk or satin, matching the overblouse which is worn with the suit. Overblouses are, of course, as fashionable as ever. Nothing seems to oust them from their pedestal of comfort and effectiveness. The new models are trim, simple, and perfectly tailored, fitting tightly over the hips, and with a tendency to the high neck, which looks so smart with a plain coat and hat.

## Circumstances Alter Fashions.

The reason that the fashions are so much more practical than their predecessors is the fact that they are governed far more by circumstances. Not only are there the obvious shorter skirts for active women rushing busily about all day, but the same rule applies to accessories. Handbags, for instance, are larger and larger because of the increasing number of contents they must carry, and the vogue for lizard, seal, and snake-skin still continues owing to their almost everlasting life. Similarly, in the sphere of accessories for the toilet table, a new and practical mode has

arisen. Influenced by the modern love of colour and general lack of time for extensive cleaning, the latest toilet brushes, mirrors, and ornaments, etc., are made of a new substance called "crestalline," which simulates the lovely colourings of semi-precious stones, such as jade, jasper, amethyst, and turquoise matrix. It requires no cleaning, and does not lose its colour, nor will it break or chip when dropped on the floor, so that it wears extremely well, and, in spite of these virtues, it is pleasantly inexpensive to buy.

## Fascinating Lingerie.

Fashions in lingerie rarely show very startling changes, but the materials and colourings in which they are made become more and more attractive. For instance, the nightdress and cami-knickers pictured on this page are of flowered georgette, with insertions of the loveliest shade of orange. The flowers are in soft tints of blue and pink on a background of orange. They were sketched at Dickins and Jones's, Regent Street, W., in company with the white broché pyjamas piped with jade crêpe-de-Chine on the left (which can be secured for 59s. 6d.) and the delightful little boudoir cap of embroidered net trimmed with a jaunty bow of pink satin ribbon. There are also pyjamas of spun silk available for 29s. 6d., and crêpe-de-Chine nighties for 29s. 6d. And there are fascinating dancing knickers of crêpe-de-Chine with rows of tiny georgette frills concealing the Directoire shape, obtainable for 33s. 6d., or for 29s. 6d., carried out entirely in georgette.

## Novelties in Pyjamas and Teagowns.

Sleeveless pyjamas hemmed with lace characterise the newest models which may be seen at Robinson and Cleaver's, Regent Street, W., where were sketched the pair shown below. They are of crêpe-de-Chine trimmed with embroidered net, and cost 79s. 6d.; while the fascinating little boudoir cap is of lace, decorated with narrow ruchings of ribbon. A delightful novelty also to be found in these salons are garters completed with a double row of lace frills, so that they may be worn with quite plain knickers under the shortest dance frock. They are from 15s. 11d. a pair; and pretty crêpe-de-Chine cami-knickers are 19s. 11d.



Printed georgette in delightful colourings on an orange background fashions these cami-knickers from Dickins and Jones, Regent Street, W.



Pyjamas are always in vogue at this time of year. White broché piped with jade crêpe-de-Chine expresses those on the left, sketched at Dickins and Jones, Regent Street; and the sleeveless ones of crêpe-de-Chine and lace are from Robinson and Cleaver, Regent Street.

# Man and his Syphon



The Expert



The Masterful



The Eager



The Worldly



The Amateur



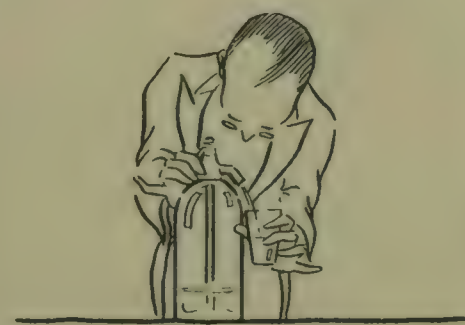
The Tender



The Secretive



The Stolid



The Meticulous

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# Schwepes

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DEVONSHIRE CYDER • LEMON SQUASH • • • •



## THE WORLD OF MUSIC.

## OPERA PRESENT AND TO COME.

THE British National Opera Company has been giving a season of opera in English at the Golder's Green Hippodrome. The repertoire included Wagner's "Mastersingers," Humperdinck's "Hansel and Gretel," Gounod's "Romeo and Juliet," Mozart's "Figaro," "Carmen," and the Paris version of "Tannhäuser." The B.N.O.C. is doing sterling work in the cause of opera throughout the provinces, and the present season at Golder's Green shows that, under the direction of Mr. Frederick Austin and his colleagues, the B.N.O.C. is definitely on the up-grade as regards the quality of its work.

The performance of "Hansel and Gretel" was good. Miss Doris Lemon and Miss Hilliard were a charming pair of children, and the general *ensemble* was excellent. Even better was the performance of "The Mastersingers." Mr. Parker succeeded in being a dignified, impressive, and yet sympathetic Hans Sachs, and it is a great pity that his voice is so hard and unmusical through the greater part of its compass, for he sings and acts with real understanding. Mr. Michael's Beckmesser was also better as a piece of acting than it was vocally. In fact, this, on the whole, is true of the whole company, and it is an interesting corroboration of the belief which I, among others, hold that we English have a very great natural talent for drama, a talent that is far more general and widespread throughout this country than is the talent for music. English actors hit the mean between the exaggeration to which the Germans and the Italians are prone, and the under-acting and mere cold, rhetorical virtuosity of the French. We have hardly ever lacked actors of considerable imagination, and a well-known French music critic who lives in Paris once told me that

whenever he came to London he went every evening to our theatres, which, he declared enthusiastically, are "the best in the world," but never to our concerts.

However that may be, it is certainly true that the singers in the B.N.O.C. company are, on the whole, better histrionically than vocally. Their vocalisation is their weak point, although occasionally Miss Miriam Licette, who was an admirable Juliet in Gounod's opera, gives us some good singing; and

exception, excellent. The house has often been sold out, and always full. It would be impossible, after seeing these crowded and enthusiastic audiences, to have any doubt that there is a widespread and increasing demand for good opera.

The London Opera Syndicate has issued its prospectus for its next season at Covent Garden. We are not going to get some of the hoped-for novelties, such as Strauss's "Die Frau ohne Schatten," or any of the Russian operas, but there are to be compensations. There will be two cycles of the "Ring." This is wise, for, owing to the limited accommodation of the medium and cheaper-priced seats at Covent Garden, thousands of music-lovers are inevitably prevented from hearing the "Ring," if only one cycle is given. All these seats are sold out weeks before the opening night, and when the management of Covent Garden complain because they cannot make the season pay unless all the boxes and stalls are sold out, we are brought up against the sad fact that, although Covent Garden is one of the most beautiful Victorian buildings in existence, and a delight to the eye of every artist, as well as being acoustically perfect, yet it is not planned for modern financial requirements.

For example, the number of medium-priced seats in proportion to the ground area of the building is ridiculously small. If the interior of Covent Garden were reconstructed on the lines of the Palladium, of the Coliseum, of Drury Lane, on the cantilever

principle, its seating accommodation would be multiplied many times over, and the financial question would be solved. I am far from wishing this to be done, for I know full well that the hand of the vandal would be sure to dominate the reconstruction. We should get no reconstructed interior that was simple, beautiful, and of good proportions, but a pure architectural horror. It is not my business to go into the reasons for this, but all who know anything about

(Continued overleaf.)



THE OFFICIAL OPENING OF THE RADIO-TELEPHONE SERVICE BETWEEN LONDON AND NEW YORK: MR. WALTER S. GIFFORD, PRESIDENT OF THE AMERICAN TELEPHONE AND TELEGRAPH COMPANY, SPEAKING TO SIR EVELYN MURRAY, SECRETARY TO THE LONDON G.P.O.

Mr. Gifford spoke from his office at 195, Broadway, New York. He is here seen in the centre of the group of officials of the American Telephone and Telegraph Company present on the occasion.—[Photograph by Topical.]

there are other members of the company, such as Mr. Robert Radford, whose singing is admirable.

Another great improvement in the B.N.O.C. is in the general *ensemble*. The chorus work has been excellent this season, and the orchestra has been well directed by Mr. Eugene Goossens sen., Mr. Aylmer Buesst, and Mr. John Barbirolli, who secured a very attractive performance of "Romeo and Juliet." The attendances have been, without

## Monte Carlo's Russian Ballet Season.

MR. Serge de DIAGHILEFF'S Russian Ballet Season is an important item of social life in the Principality of Monaco. Princess Charlotte, our beautiful and gracious Hereditary Princess, takes the greatest interest in these artistic productions, to which she has very kindly lent her patronage; so that it will surprise no one to hear that perfection in every possible detail is aimed at, not only to give our visitors every satisfaction, but also to do credit to the high personage who patronises these performances.

The programme is well thought out and arranged, and it is only after having been duly submitted for approval to the first Lady in the Principality of Monaco, that it is accepted by the Committee of the "S.B.M." The entertainments which will be given during the course of the 1927 season are the following:—

**NEPTUNE'S TRIUMPH** (for the first time). English Pantomime in twelve scenes.—Music by Lord BERNERS. Written by S. SITWELL. Choreography by G. BALANCHINE. Drop Curtain, scenery and costumes of English Artists, assembled by M. B. POLLOCK; adapted and executed by the Prince A. SCHERVACHIDZE.

**THE NIGHTINGALE'S SONG** (for the first time). Ballet in one act, from the tale by ANDERSEN. Music by Igor STRAVINSKY. Drop Curtain, scenery, and costumes by Henry MATISSE. New Choreography by G. BALANCHINE.

**JACK IN THE BOX** (for the first time). Dances on the hitherto unpublished music by Erik SATIE. Scenery and costumes by

A. DERAINE. Choreography by G. BALANCHINE. **THE PASTORALE** (for the first time). Written by Boris KOCHNO. Music by Georges AURIC. Scenery and costumes by PRUNA. Choreography by G. BALANCHINE. **SADKO** (for the first time). Choreographic Poem. Music by N. RIMSKY-KORSAKOW. Scenery by ANISFIELD B. Costumes by N. GONTCHAROVA. Choreography by G. BALANCHINE.



PRINCE OF MONACO'S PALACE ON OLD MONACO ROCK.

February and March are the two hectic months of the Winter Season. MONTE CARLO is thronged with smartly dressed women and men. Magnificent motor-cars, ranked in single file along the roadside outside the beautiful gardens of the Casino, and also in the main street of the town, are to be seen day and night.

Nightly Galas take place in the principal hotels and *chic* restaurants, and the Casino Authorities keep visitors busy with every possible attraction. Sport is very much to the fore over here, and it stands to reason that it would be so, when one knows that English people are the predominant element in MONTE CARLO.

It is in February that the Championships of Monte Carlo for the King of Sweden's, the Prince of Monaco's, and the Duke of Connaught's prizes are played.

The Butler trophy for the "Men's International Doubles," which is given by an English resident in Monte Carlo, as is also the "Beaumont Cup" for the Women's International Doubles, will also be decided on the La Festa Tennis Club's fine courts, during the course of this Tournament.



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a great deal of  
good”

JOHN BARRYMORE

*Mr. John Barrymore writes :*

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essentials which rebuild the nerves and create reserves of health and vitality.

The rich nourishment extracted from malt, milk, eggs and cocoa — Nature’s Tonic Foods—is so highly concentrated in “Ovaltine” that one cup of this delicious beverage contains more nourishment than three eggs.

Whenever you feel tired, nervy or worried, “Ovaltine” will restore and invigorate. Taken just before retiring it will ensure sound, restful sleep.

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*Obtainable throughout the British Empire.*

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*Continued.*  
 theatre architecture in this country know that it is about as bad as it can be.

Yet the fact remains that until opera can be given in a theatre which corresponds to the actualities of our social system, and to a tendency which is bound to become more and more marked every year, it can never be made to pay its way. The day when a small group of rich people could support an opera-house entirely for themselves—allowing a handful of the "mob" up the back stairs to sit upon hard boards without backs—is gone for ever. The London Opera Syndicate appeals to the rich to subscribe for the boxes—which are the only seats which it really pays to sell—and the rich respond as well as they can. But a hundred years ago opera was one of the few luxuries available to them. To-day the demands upon their resources are so multifarious, and amusements and luxuries of all kinds so plentiful, that theatres which primarily depend upon the rich for their support are economically doomed.

It is the kinema theatre proprietors who can afford to build immense luxurious palaces and spend money like water. One never hears them complaining that they cannot get subscribers for their boxes, for the simple reason that they have no boxes. They cater for the million. In these days, boxes are an anachronism, a delightful survival of the good old times. Some day the operatic *entrepreneurs* will wake up to this fact. They will read the signs of the times, and they will build opera-houses for the general public, which is the only public that counts—economically! When they do this it will be found that opera can pay its way handsomely. For it is quite an illusion to imagine that opera is too good for the public taste. Where do we find the enthusiasm at Covent Garden? In the amphitheatre, not in the

stalls and boxes. There is no doubt whatever that, if Covent Garden would hold ten thousand people, then, at moderate prices, it could be filled every night.

To return to the artistic side of the forthcoming season. In addition to the "Ring," "Parsifal" and "Tristan" are to be given. This completes the Wagner

certain to arouse the keenest interest among musical enthusiasts. Strauss will be represented by "Der Rosenkavalier" only, and there will be but one Mozart opera, "Seraglio." This completes the list of German opera.

There are to be four Verdi operas—"Aida," "Otello," "Rigoletto," and "Il Trovatore." Puccini's last opera, "Turandot," is to be given its first performance in London, and the other Puccini opera will be "Tosca." There is one other novelty, and that will be a revival of Meyerbeer's "Gli Ugonotti." French opera is to be represented by the solitary "Carmen."

A number of the artists of last season are re-engaged. Mr. Bruno Walter will conduct the German season, assisted by Mr. Robert Heger. The conductor of the Italian operas will be Signor Vincenzo Bellezza, who was so successful last year. Among the singers already well known to London are Frida Leider, Göta Ljungberg, Lotte Lehmann, Elizabeth Schumann, Maria Jeritza, and Maria Olczewska;

but that superb coloratura singer, Maria Ivoguen, is, I think, a newcomer here. Among the tenors who were successful last season and return are, Fritz Krauss, Rudolf Laubenthal, and Lauritz Melchior. Paul Bender and Richard Mayr are also in the list, where I am glad to see, too, the name of Friedrich Schorr, who is the best Wotan we have had at Covent Garden in recent years.

The season promises to be a very good one, and it will be even more necessary than last year—when the strike dimmed the brilliance of things somewhat—to subscribe early to all the important events forthcoming at Covent Garden.

W. J. TURNER.



AN EIGHT-PASSENGER AIR-LINER FOR PRIVATE USE: M. LOEWENSTEIN'S NEW TRIPLE-ENGINE MONOPLANE.

programme. The great novelty of the season will be the revival of "Fidelio," in commemoration of the centenary of Beethoven's death. "Fidelio" has not been heard at Covent Garden for many years, and its production is



SPECIALLY BUILT FOR THE FAMOUS BELGIAN FINANCIER, M. LOEWENSTEIN: THE INTERIOR OF HIS NEW TRIPLE-ENGINE MONOPLANE AIR-LINER—LOOKING FROM THE PILOT'S SEAT TOWARDS THE ENTRANCE TO THE PLANE.

M. Loewenstein created some sensation a month or two ago by flying to a meet of the Quorn. He landed at his private aerodrome at Croxton Park, seven miles from Melton Mowbray. One of his own pilots drove his plane, and his secretary travelled with him.—[Photographs by Topical Press.]



## VISIT ROME, NAPLES, AND SICILY

**W**INTER is here. Riding on the wet back of the Autumn wind. Winter, with all its rain and cold. Would you not steal away, even for a week or two?

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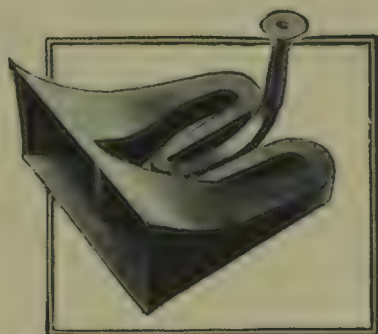
# The Revelation of the Drawn Curtain

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## THE CHRONICLE OF THE CAR.

## A NEW MATHIS.

IF it is true, as many widely experienced people assert, that the motor industry in each country is unmistakably represented by one particular type of car, whether that type varies with the passing years or not, I think you can safely assume that the French industry as a whole, in these days, will be remembered in motor history for that peculiarly rugged and sturdy class of light car which is of the four-cylinder, approximately 10-h.p. sort. It is the small, light, very solidly constructed, not very fast car which, to misquote an expression applying to something quite different, is the backbone of the French industry—and by backbone I mean the kind of car that you see in very few other countries.

Nowhere in the world, not even on a fine Bank Holiday in England, will you see small cars with small engines so abominably overloaded and so disgracefully treated as you will see on any fine Sunday on the national roads of France. Any of you who have recently driven in that delightful country will know what I mean. A little saloon, whose fair load is four medium-sized people, or a small open four-seater carrying—or rather congested with—five, six, or even seven, will be seen lurching desperately over pot-holes, cobbles, and tarred surface just as fast as it is possible to

force it to go. And, to their eternal credit be it said, they resemble donkeys—you never see one dead.

This is not intended as an introduction to a description of a trial I have recently very much enjoyed of the 10-h.p. Mathis. As a matter of fact,

could do it with at least as much success, if in not more than forty times the comfort, if you used the Mathis.

The Mathis is pre-eminently, as far as one can judge from a single trial, a car which will last for a great number of years. Unlike others of which

pretty well the same can be said, it has a truly delightful running engine, which is almost inaudible when turning over idle, comparatively quiet gears, quite first-class springing, and, above all—if you are still thinking of the little drudge of the French roads—a perfectly noiseless back axle. For these reasons I found the Mathis unusually interesting. We have progressed pretty far to-day in the matter of producing a high performance from a very small unit, but it is only the select few which have succeeded in doing this, except at the sacrifice of "real car" feeling.

The Mathis, in spite of its toy dimensions, is a real motor-car. Its four-cylinder engine, which has a cubic content of 1188, has a bore and stroke of 60 by 105, with the usual features, the head being detachable and the valves side by side, but slightly inclined. This is admittedly a very small power unit, but the most interesting fact about it, to my mind, is that its maximum revolutions are only 2800 per minute. A really small engine which will enable you to keep up an average, without effort, of thirty miles an hour, with a saloon body, is something, in my opinion, decidedly new. We all know what astounding results can be obtained

(Continued overleaf.)



OUR "CAR OF THE WEEK": THE 10-H.P. FOUR-CYLINDER MATHIS, "ONE OF THE MOST INTERESTING SMALL, LIGHT, ENDURING CARS"—A FOUR-SEATER WEYMANN SALOON MODEL.

the Mathis is no relation at all to any of these; but, while I was driving it and being driven in it, it occurred to me that, if you wanted to commit all the abominable cruelties which are daily inflicted by the commercial traveller of France upon long-suffering little cars, you

only 2800 per minute. A really small engine which will enable you to keep up an average, without effort, of thirty miles an hour, with a saloon body, is something, in my opinion, decidedly new. We all know what astounding results can be obtained

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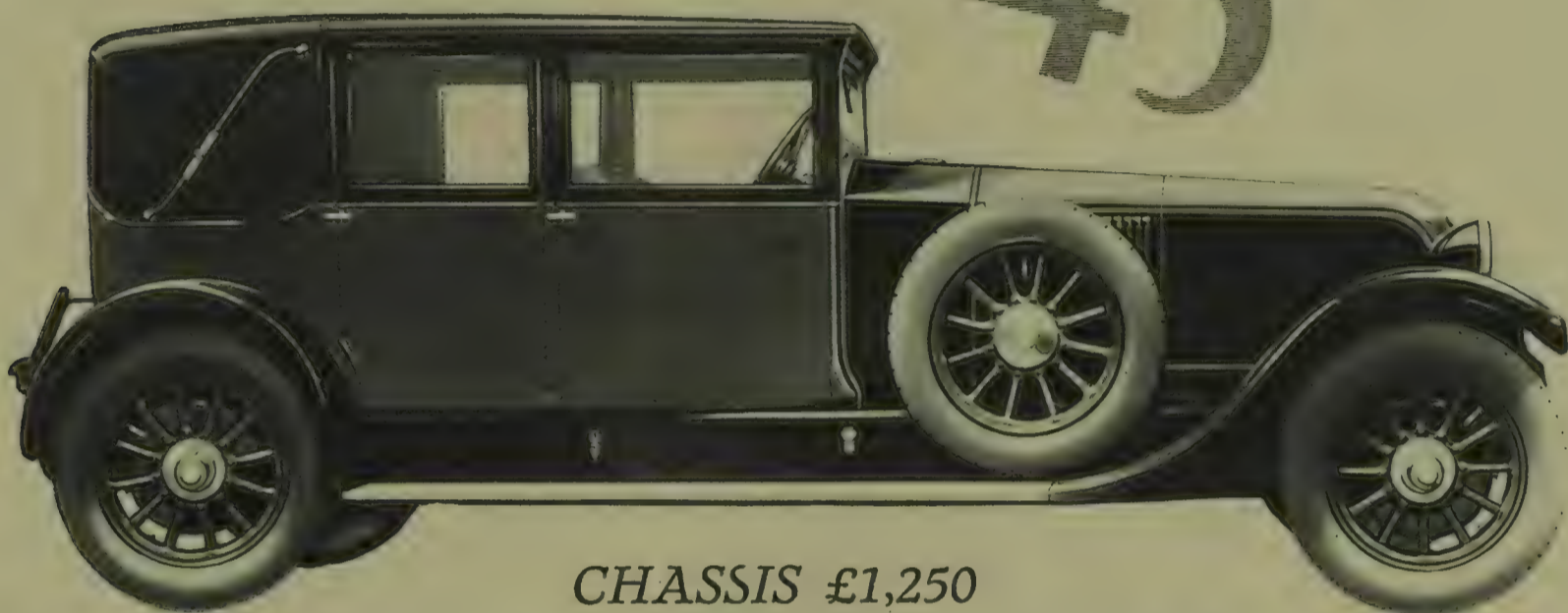
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Semi-floating with spiral bevel final drive. DRIVE.—Torque tube drive from three speed floating gearbox. SPRINGS.—Half elliptic springs front, oblique cantilever at rear. WHEELS.—Detachable wheels fitted with 895 x 135 tyres.



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*Continued.]*

from small engines which run up well over 3000 or 3500, but, so far as I know, it has been left to the Mathis designers to build a really comfortably

ratios: top, 5 to 1; third, 8 to 1; second, 12.3 to 1; and first, 29 to 1. The suspension is by semi-elliptics fore and aft, and it is interesting to note that the coach-work has no overhang at all. This little Mathis is one of the very few really small cars which I have found it a real pleasure to drive. Leaving aside for the moment the question of body-work, the liveliness of the engine and its courage at low revolution speed on hills, together with its great willingness, make you feel an instant affection for it. The pick-up is full of assurance, and its climbing powers over scandalously bad surfaces and round hairpin bends as stiff as you will find in any European mountain range are very praiseworthy. It is a little car with a great heart.

The agents, Messrs. B. S. Marshall, Ltd., London, are content to guarantee a maximum speed of forty miles an hour with the four-door Weymann saloon. I grant you that this

does not seem very much, but our average speed over one of my standard trials more than persuaded me of the justice of the makers' claim to an average speed of thirty miles an hour. In order to attain this, you use the excellent four-speed gear-box as it was meant to be used. People who—through ignorance or prejudice—refuse to change speed when they ought to are the people who should not be allowed to drive motor-cars at all. And it is, therefore, useless for me to labour the point at

this moment. All that I can say is that I have never seen a better alliance of tiny engine and a properly calculated gear ratio in a fairly long experience. Fifty miles an hour is promised with the open models.

The three principal features of any car—brakes, steering, and springing—are particularly good in the Mathis—in fact, I know very few cars costing five times as much which have these better. The engine is a very workmanlike little job, and accessible in every respect. Lest I should have given you the impression that this is a baby car, I should conclude by telling you that the wheel-base is 8 ft. 10 in., and the track 3 ft. 11 in., the total maximum weight of the complete car being about 14 cwt.

The chassis sells for £185, the two-seater for £235, the four-seater for £245, and the four-seater Weymann



A PRINCELY FLEET OF ROLLS-ROYCES IN THE CAPITAL OF INDIA: THE VICEROY'S CAR (EXTREME RIGHT) AND THOSE OF INDIAN RULERS DURING THE RECENT CONFERENCE OF PRINCES AT DELHI.

This photograph was taken during the November Conference of Princes at Delhi. The car on the right is that of the Viceroy, and each of the other cars belongs to an Indian ruler. The popularity of the Rolls-Royce car in India may be judged from the fact that every car in the picture is one of that make.

running engine of only just over a litre capacity which will give this very commendable result of thirty miles an hour average speed.

The crank-shaft, which is of an extremely generous diameter, runs on two bearings of no less than five inches in length. These bearings do not absolutely eliminate vibration, but my experience was that they reduce it to a point where it is almost negligible. The big end bearings are made of a special bronze, with a very thin skin of white metal. The cooling is by a thermo-syphon, assisted by a fan. The crank-shaft is drilled, and is lubricated under pressure. A four-speed gear-box is supplied, with the following gear



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saloon for £265—a very comfortable travelling carriage. This is undoubtedly one of the most interesting small, light, enduring cars I have tried.—JOHN PRIOLEAU.



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very bad indeed, but the audience had suffered it more or less patiently. In the third act a terrific struggle took place between the forlorn heroine and the heavy villain. A lamp was overturned and the stage plunged into darkness. An unearthly scream, a moment of tense, dramatic silence, then, from the villain, a cry, "Good Heavens! What have I done?" A thick voice floated from the 'Gods': "Strike a light, guv'nor, and we'll have a look!"

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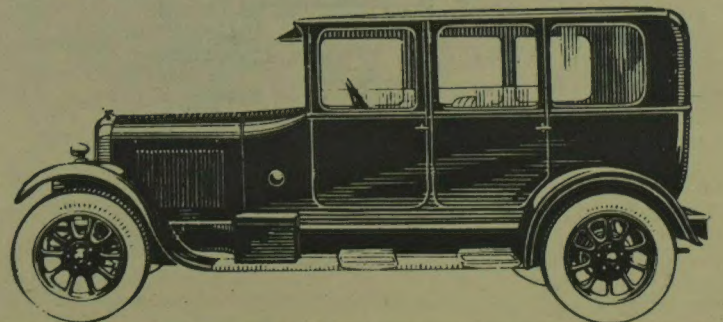
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## CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

## ANSWERS TO CORRESPONDENTS.

**J W SMEDLEY** (Oldham).—A pair of glasses is usually recommended for defective vision, and we presume it is their absence that leads you to impute to us the suppression of alleged errors that only you have discovered. Both your letters are based on your inability to set up on the board correctly the positions given in letterpress.

**VICTOR HOLTAN** (Oshkosh).—The key-move with the main variation is usually sufficient.

**GEORGE F. HEATH** (Spokane, Wash.).—It is beyond our power to tell you how the work is distributed, but you might write for information to Will H. Lyons, Bookseller, Harvard, N.Y., who can probably supply your wants.

**C WILLING** (Philadelphia).—May we both be watching—from a super-grandstand, of course—the bet being won. Thanks again and again for letter and games.

**W MASON** (Sheffield).—Yours is the first shot, but what do you mean by bad? Is it in the construction, or in the violation of a convention? As regards the former, the problem has won the admiration of many composers and critics; and owing to the latter, some of our finest solvers have confessed themselves baffled.

## CHESS IN LONDON.

Game played in the Championship Tournament of the City of London Chess Club between Messrs. E. G. SERGEANT and H. S. BARLOW. (French Defence.)

WHITE (Mr. S.)	BLACK (Mr. B.)	WHITE (Mr. S.)	BLACK (Mr. B.)
1. P to K 4th	P to K 3rd	17. Q to K 3rd	P takes P
2. P to Q 4th	P to Q 4th	18. Kt to Kt 4th	Q to Kt 4th
3. Kt to Q B 3rd	Kt to K B 3rd	19. Kt to B 6th (ch)	
4. B to K Kt 5th	B to Kt 5th		
5. P to K 5th	P to K R 3rd		
6. B to Q 2nd	B takes Kt		
7. P takes B	Kt to K 5th		
8. Q to Kt 4th			

Up to this point the game has followed one played by Lasker against Showalter in 1899. The former now continued with B to Q 3rd, instead of the text move.

9. P to K R 4th	P to K Kt 3rd
10. B to Q 3rd	P to Q B 4th
11. K takes Kt	Kt takes B

White loses nothing in having to make this capture. His King is nicely placed, well guarded, and offers no target for attack.

12. Kt to Q B 3rd	Kt to Q B 3rd
13. P takes P	P takes P
14. K R to Q Kt sq	P to Kt 3rd
15. Kt to R 2nd	R to Q B sq

Black should have read a note of warning in White's last move, for the Kt is evidently on his way to K B 6th, where a bad "hole" in the line of defence discloses itself. P to K R 4th or Kt to K 2nd was essential. 16. Q to B 4th P to K Kt 4th

Now Black's line is pierced, and it is difficult to see by what means the damage can be repaired. 19. K to K 2nd 20. P to Q B 3rd Kt to R 4th Q takes Q (ch) was his only chance. He cannot expect White to make the exchange, and in a move or two his opportunity will have passed.

21. R to R sq	Kt to B 5th (ch)
22. B takes Kt	P takes B
23. Q R to K Kt sq	B to B 3rd
24. P to B 4th	

Which extinguishes every possibility for Black, and promptly settles the fate of the game.

25. R takes P	Q to Kt 3rd
26. P to Q 5th	P to Kt 4th
27. Q takes P (ch)	B takes P

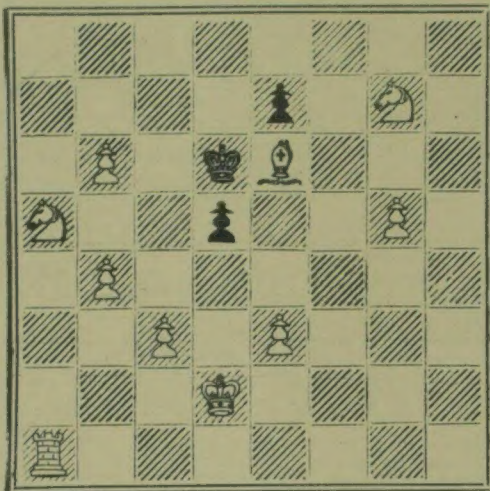
Quite a bolt from the blue, but none the less decisive. The closing stages of the game are admirably handled by White.

27. K to B sq	K to B sq
28. Q to R 3rd (ch)	K to Kt 2nd
29. R to Kt 4th	Q takes R
30. Kt takes Q	R to R sq
31. Q to K 7th	K R to Q sq
32. Kt takes P	Resigns.

CORRECT SOLUTIONS OF PROBLEM No. 3989 received from J E Houseman (Chicoutimi); of No. 3992 from John Hannan (Newburgh, N.Y.), Victor Holtan (Oshkosh, Wis.), G F Heath (Spokane), C Willing (Philadelphia), J E Houseman (Chicoutimi), and J W Smedley (Oldham); of No. 3993 from J M K Lupton (Richmond), John Hannan (Newburgh, N.Y.), R P Nicholson (Crayke), W H Terry (Cricklewood), Rev. W Scott (Elgin), C Willing (Philadelphia), Frederick Schmarloff (Johnson City, Tenn.), Victor Holtan (Oshkosh, Wis.), and V G Walrond (Haslingden); and of No. 3994 from L W Cafferata (Farndon), C H Watson (Masham), R B N (Tewkesbury), P J Woods (Wakefield), H W Satow (Bangor), A Edmeston (Worsley), J P S (Cricklewood), J T Bridge (Colchester), C B S (Canterbury), E G B Barlow (Bournemouth), J W Smedley (Oldham), S Caldwell (Hove), G Stillingfleet Johnson (Cobham), H Burgess (St. Leonards-on-Sea), and J Hunter (Leicester.)

Solutions and acknowledgments of Christmas Nuts will be given in our next issue.

## PROBLEM No. 3995.—By L. W. CAFFERATA. BLACK.



WHITE.  
White to play, and mate in three moves.

## SOLUTION OF PROBLEM No. 3993.—By CARL G. BROWN.

WHITE	BLACK
1. R to Kf5th	Anything
2. Mates accordingly.	

A problem in striking contrast to the stereotyped "pincushions" that seem so fashionable a product of modern construction. The position is unusually open for a two-mover, and, if the key is neither difficult nor subtle, there is a pleasing diversity of mates to follow.

The Hastings Christmas Festival proved as attractive as ever, and its energetic management must be warmly congratulated on achieving so great a success. The following were the chief results. Premier Tournament—Dr. Tartakower, 1; E. Colle, 2; F. D. Yates, 3. Major Tournament—G. Koltanowski, 1; V. Soultanberoff, 2; M. E. Goldstein, 3. The room for one or two more first-class British players is clearly indicated.

The London Chess League also held a pleasant gathering the first week of the year, a good show of Metropolitan amateurs being in evidence. The Major Tournament was won by J. A. Drewitt, 1; J. H. Morris, 2; and W. Winter, 3. The final score of the Boys' Championship showed Vincent Kelly, 1; Harold Isaacs, 2; and D. G. Durham, 3. Rupert Cross, the blind player, tied for the fifth and sixth prizes.

The contest for the Girls' Championship at the Imperial Chess Club ended in favour of the holder, Miss Vera Menchik, who repeated her last year's victory without being seriously challenged.

## BOOKS OF THE WEEK.

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Tin Wedding. Margaret Leech. (7s. 6d. net.)

DUCKWORTH.

The Reign of Brass. Charles C. Jenkins. (7s. 6d. net.)

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Jack River's Wife. Emmeline Morrison. (7s. 6d. net.)

The Way Triumphant. J. M. A. Mills. (7s. 6d. net.)

The Second Empire and its Downfall: the Correspondence of the Emperor Napoleon III. and his Cousin, Prince Napoleon. Edited by Ernest d'Hauterive. (18s. net.)

JARROLD.

The Enchanted Wanderer. Nicolai Lyeskov. (7s. 6d. net.)

JOHN LONG.

The Dark Lamp. Louise Heilgers. (7s. 6d. net.)

The Hand of Power. Edgar Wallace. (7s. 6d. net.)

Trainers' Tales. Nat Gould. (3s. 6d. net.)

Prospective visitors to Switzerland will be glad to learn that there is plenty of accommodation available to suit all purses at that favourite resort, Grindelwald. There were reports recently that Grindelwald was overcrowded, and that there was no more room there, but we learn on excellent authority that these reports were erroneous.

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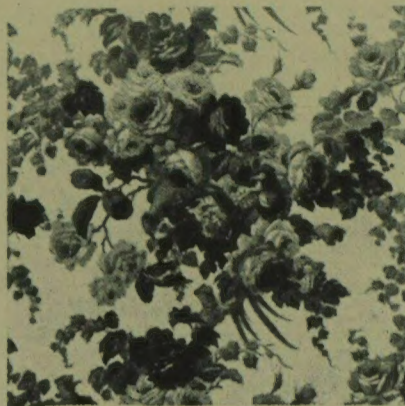
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## MAYA EXPLORATION IN BRITISH HONDURAS.

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"TRADE follows the flag," but it is equally true that economic development follows the spade of the archaeologist. This is one of the excellent reasons given by Sir Frederic Kenyon, Director of the British Museum, in an appeal for public support of the Maya Exploration Fund. The Museum has accepted the invitation of British Honduras to undertake the archaeological exploration of the colony, which promises to throw important new light on prehistoric American culture. The Museum's own funds being limited, the Trustees seek to raise £40,000 or £50,000, the investment of which would provide for continuous annual work.

This is a cause which, we feel sure, will be supported by many of our readers, who have been able to study in our pages, from time to time, the wonderful results already obtained by private enterprise at Lubaantun and other Maya sites in Central America. We may recall, for instance, the various illustrated articles on the subject by Dr. Thomas Gann, who was associated in the explorations with Mr. Mitchell Hedges and Lady Richmond Brown. It is their concession which has now been transferred to the British Museum. Mr. T. A. Joyce, Deputy Keeper of the Department of Ceramics and Ethnography, has visited the site, and edited the official "Report on the Investigations at Lubaantun, British Honduras, in 1926," just issued by the Royal Anthropological Institute.

An interesting exhibition of stone and pottery obtained at Lubaantun last spring is now on view at

the British Museum, supplemented by photographs. Subscriptions or donations to the Maya Exploration Fund should be addressed to the Director, British Museum, W.C.1.

Once more "Who's Who" has made its appearance, and it is interesting to note that this issue—the volume for 1927—is the seventy-ninth which has appeared. It has been brought thoroughly up to date, and, though the exigencies of printing made it necessary for the book to go to press in July, all deaths which occurred up to October have been included in the obituary which forms a section of the volume. "Who's Who" is published by Messrs. A. and C. Black at 42s., and is an indispensable reference book both for business firms and private individuals, as it gives concise biographies of the Peers, Baronets, and landed gentry of this country, as well as of practically every man and woman who has gained distinction in any walk of life. In spite of the fact that it covers so large a field, "Who's Who" is a compact volume, easy to handle, and produced in clear type. It also gives a table of abbreviations and a list of the members of the Royal Family.

This month *Truth* has celebrated its fiftieth birthday, and we offer hearty congratulations to our enterprising contemporary. Its founder, of course, was Henry Labouchere (better known as "Labby"), who died in 1912. The jubilee issue for Jan. 5 contained, among other notable features, a reproduction of an amusing cartoon by the late Sir F. Carruthers Gould—"A Vision of *Truth* Office in 1879, showing Henry Labouchere and Horace Voules at work under the eye

of the Genius Loci." In an interesting historical retrospect the present editor of *Truth* writes: "The chief difference between this journal to-day and in the days when I first knew it is that it is not 'a one-man show.' . . . Mr. Labouchere only a year or so before his death was persuaded to turn over his paper to a private company. . . . We are still 'dealing with the current topics of the day in as kindly a manner as the name of the journal permits.' . . . I see no reason why we should not carry on for another fifty years." To which we add the word which he leaves to the reader—"Amen."

We are asked to mention that the Weymann saloon body on the six-cylinder Bentley chassis shown last week was built by Messrs. J. Gurney Nutting and Co., Ltd., of Chelsea, for the Marquis de Casa Maury.

There is still another week of the sale at Woolland Brothers, Knightsbridge, S.W., and there remains a wonderful collection of all kinds of scarves for day and evening wear, which are ideal for the Riviera, drastically reduced in price. Heavy printed crêpe-de-Chine ones, two yards long, have been reduced from 25s. 9d. to 10s. 9d., and there are ribbons of every kind being cleared at merely nominal prices. Then there are artificial silk jumpers reduced from 4½ guineas to 21s. 9d., and wool sports sweaters with Eton or Robespierre collars can be secured for 12s. 9d. Special bargains in stockings from 2s. a pair, in fine cashmere wool, artificial silk and pure silk, and hole-proof pure silk stockings reinforced with lisle feet and tops, are 5s. 6d. the pair.

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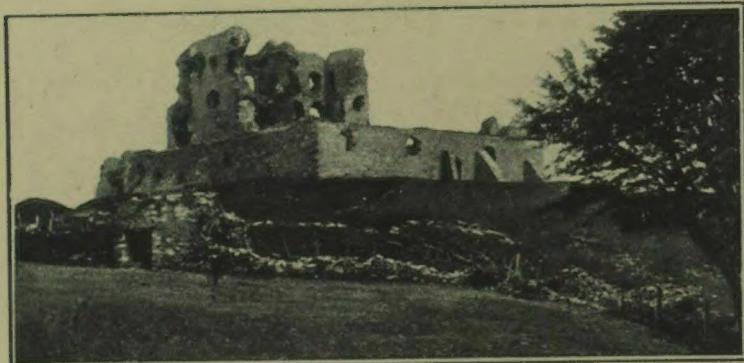
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